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Special Year-End Issue

Bruce Jay
Friedman
on the
Lonely Guy's
Christmas

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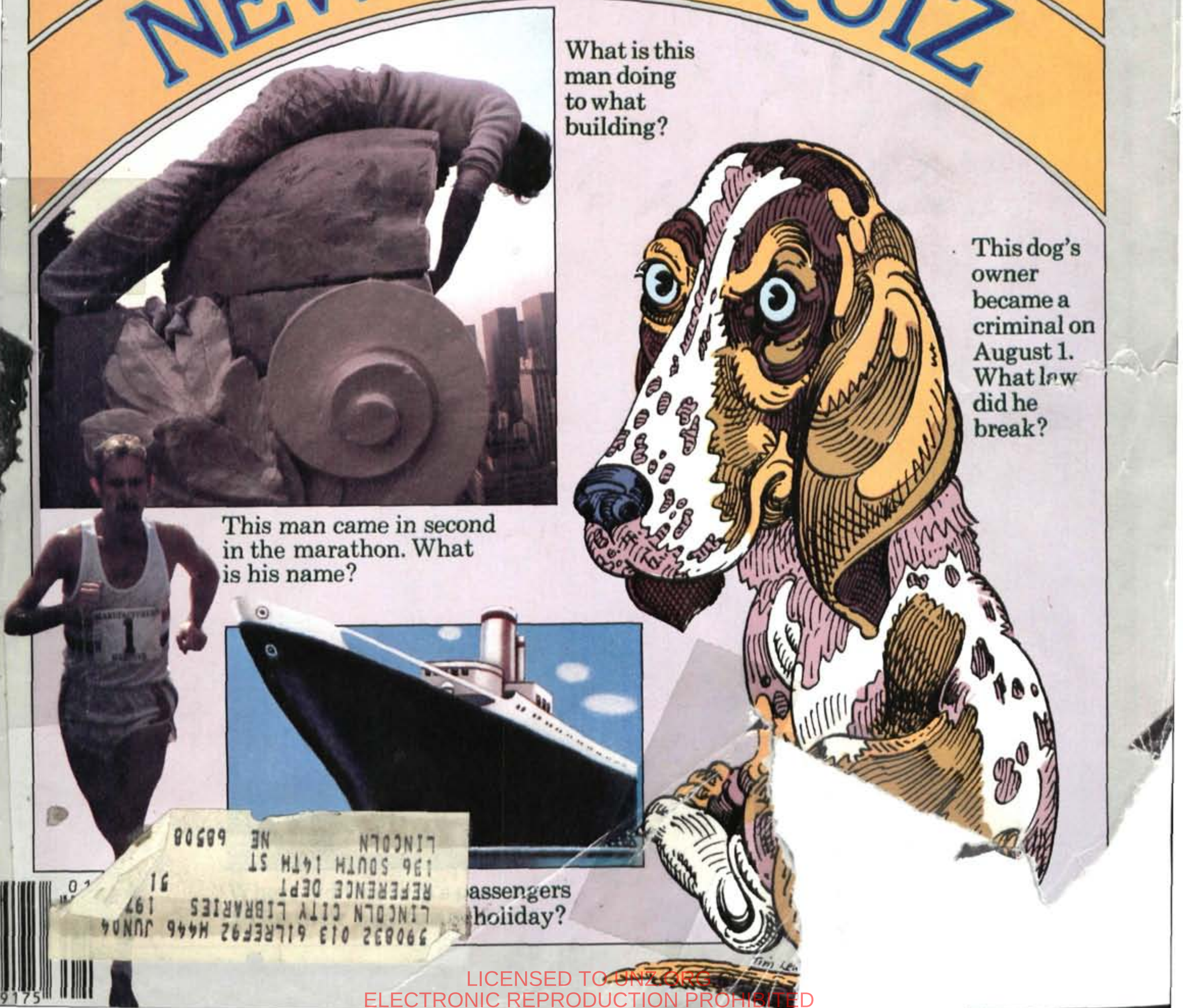

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to what
building?

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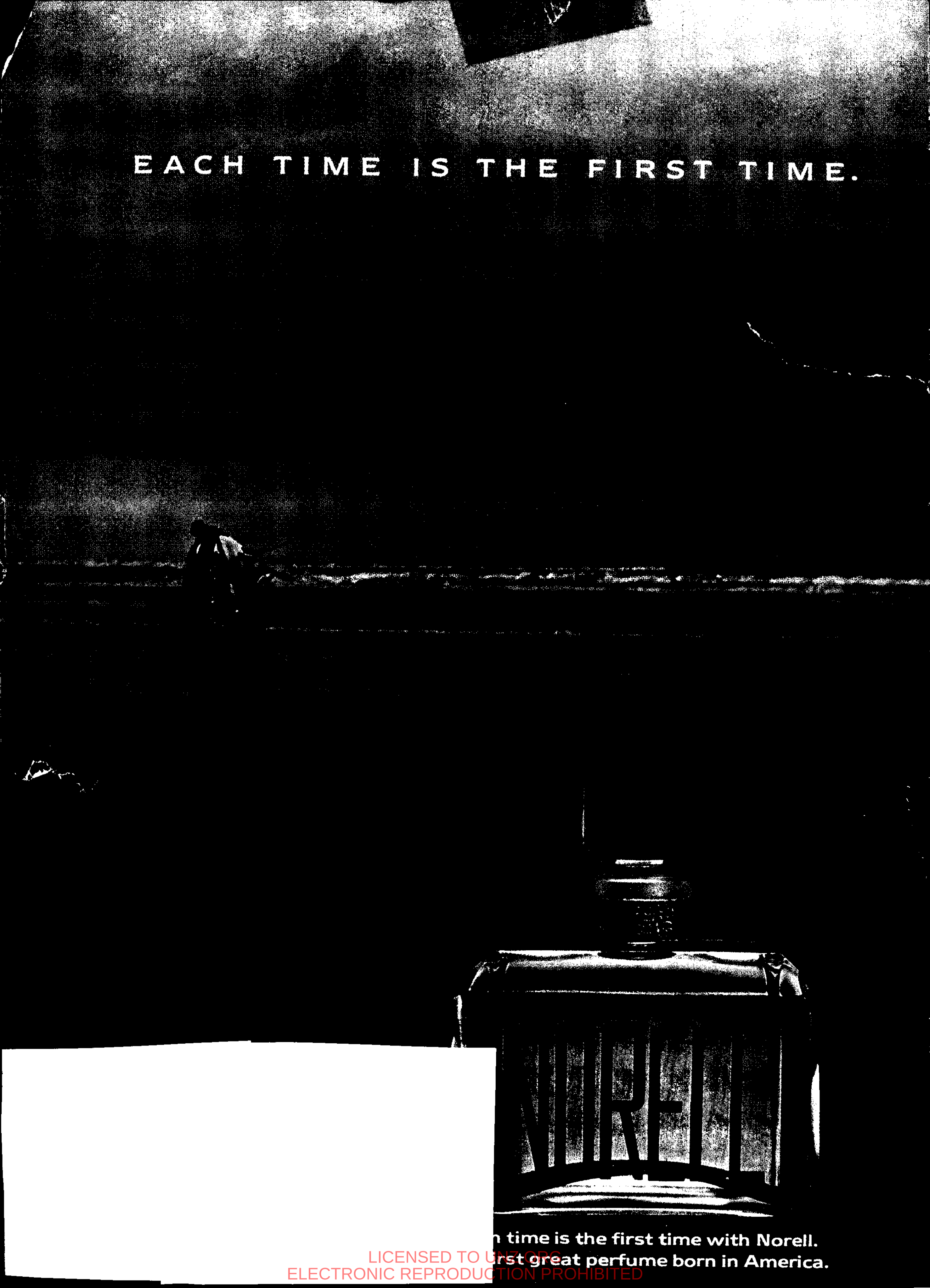
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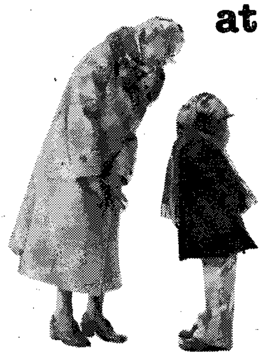

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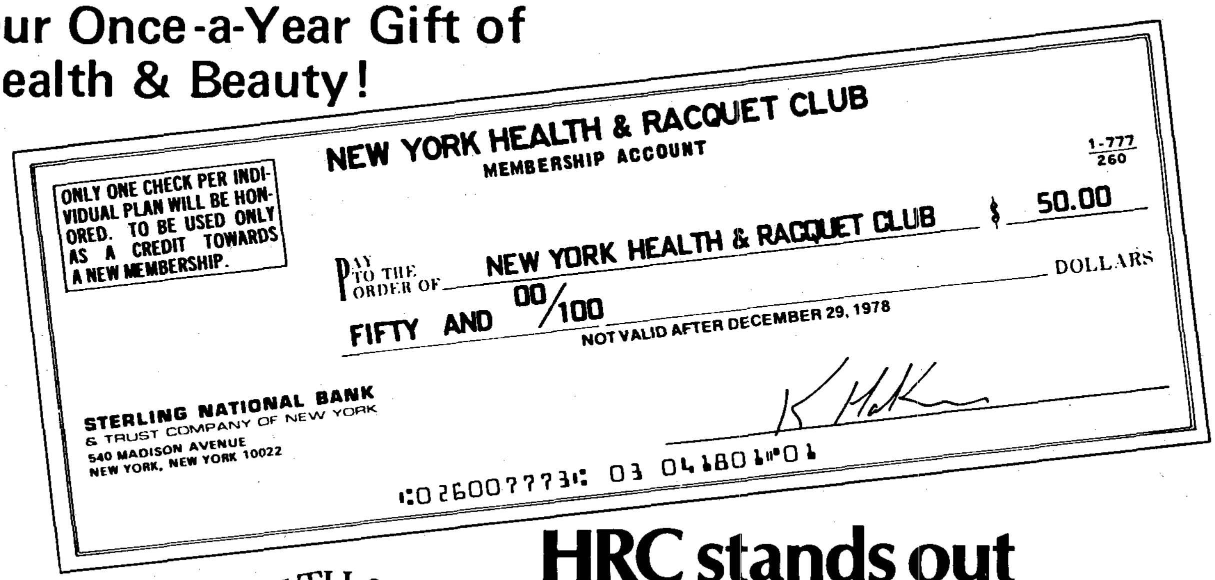

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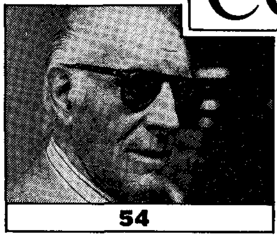
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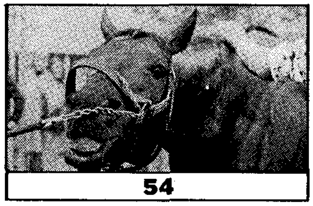
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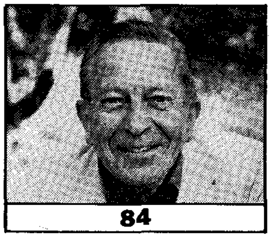
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THE COMPLETE 1978 NEW YORK QUIZ

Well, you survived another year, sadder and wiser. But survival isn't everything. How much do you actually know about what happened in 1978? The newspaper strike gives you some excuse, but you weren't supposed to go to sleep entirely. We've arranged a complete review of the year in our city in the form of a test. It's all here: who did what, who won, lost, prospered, failed, made fools of themselves or covered themselves with glory. Don't peek at the answers; it's dishonest. It all starts on page 48.

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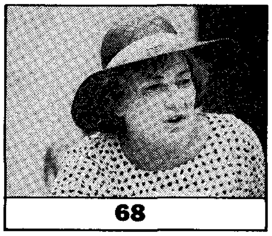
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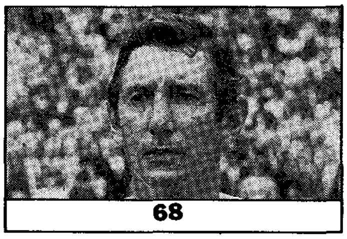
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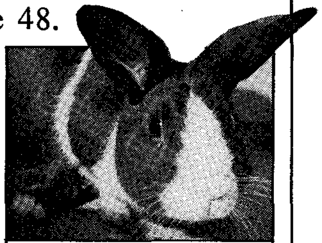
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Cover: Photographs by Peter B. Kaplan, Alain Nogues/Sygma. Illustrations by Dave Calver, Tim Lewis.

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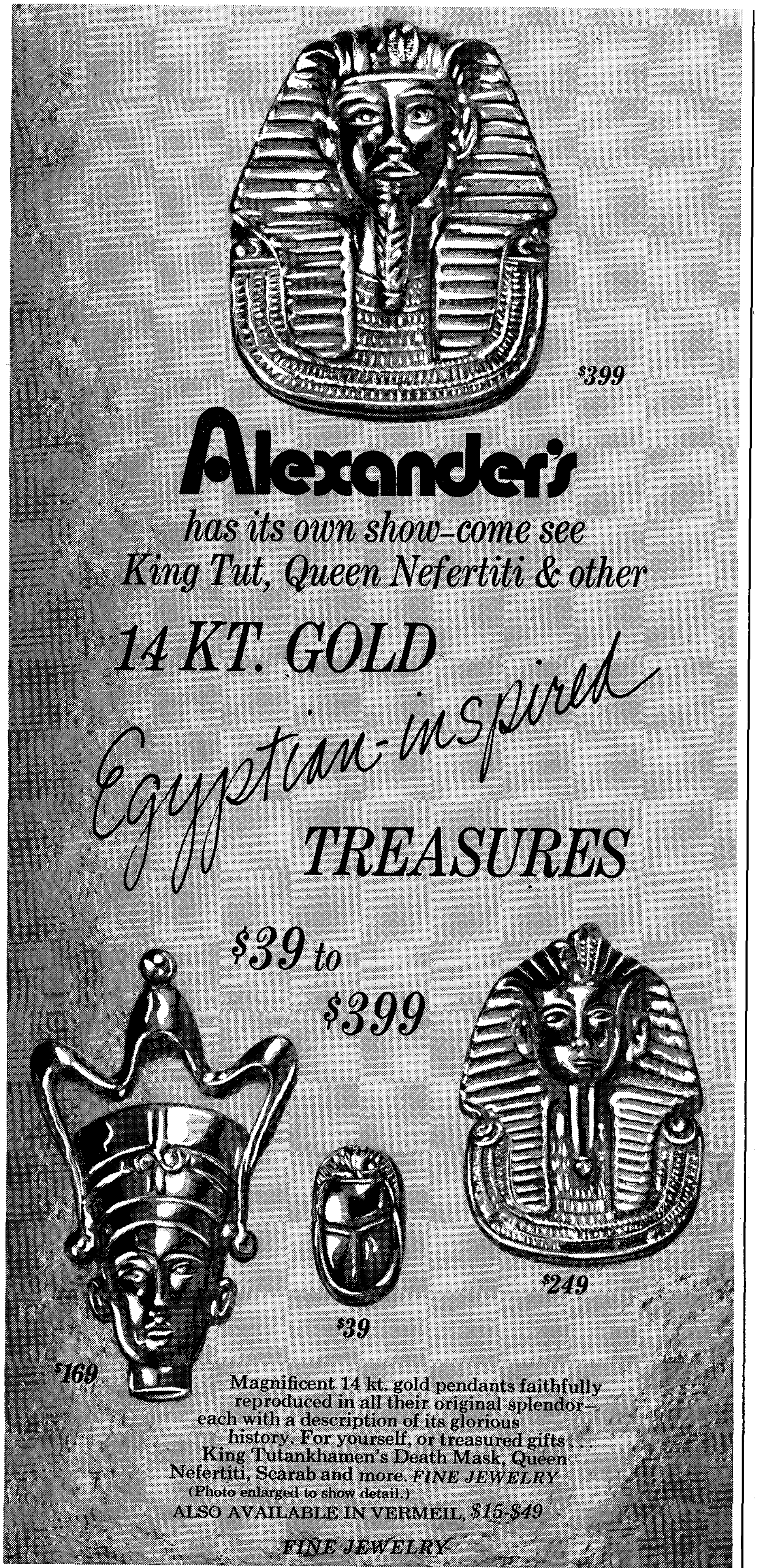
For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80302.



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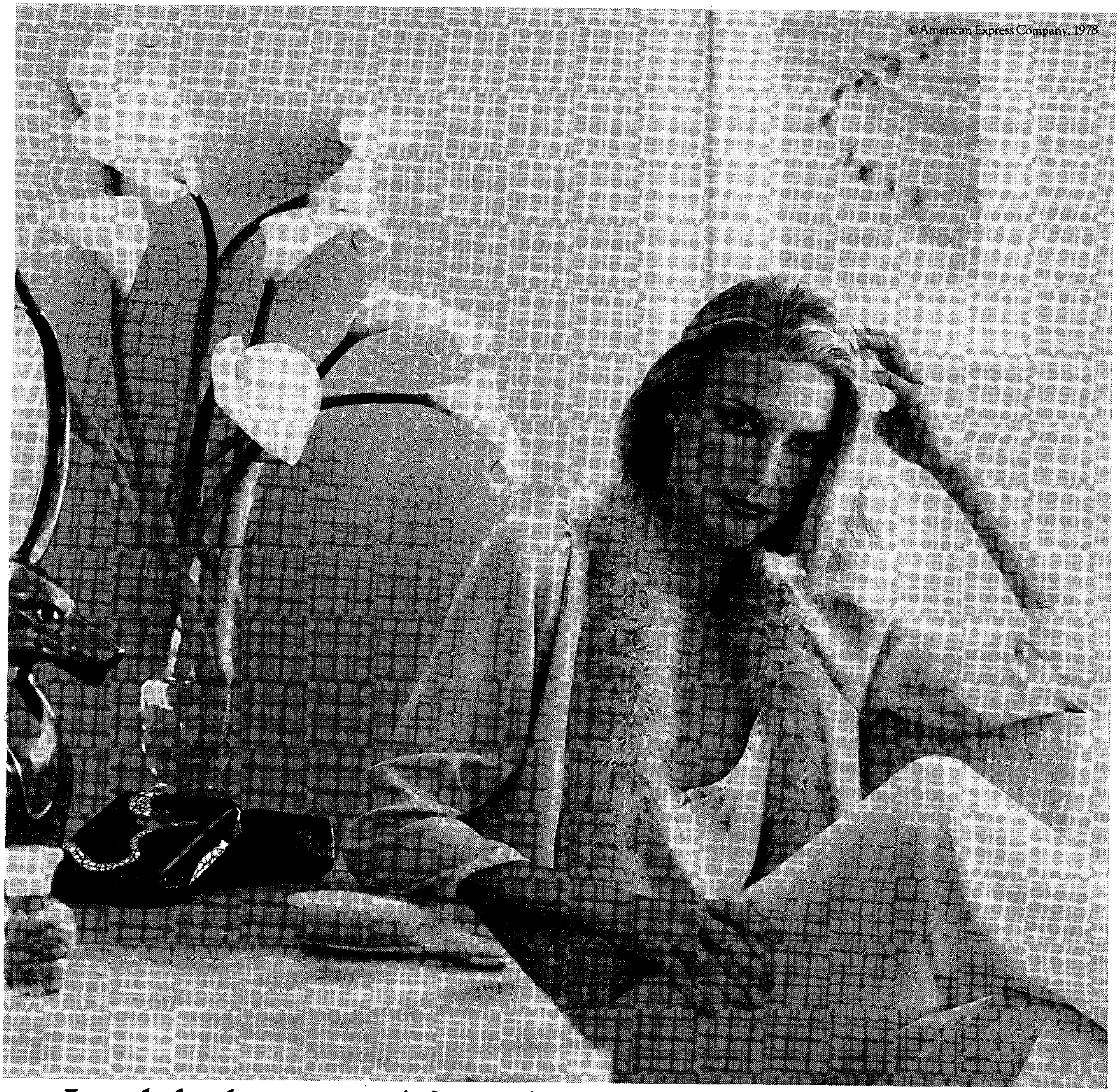

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WAITING TILL NEXT YEAR CAN COST YOU THOUSANDS OF DOLLARS.

Evelyn Walsh, Senior Vice President of Central Savings Bank, gives you some Central Ideas on IRA and Keogh Accounts.

Q. How can waiting just one year make such a big difference in an IRA or Keogh Account?
A. It's simple math. Every year you put money in your IRA or Keogh Account and that money earns interest. As the money in the account grows, the interest accrued becomes greater every year. The money can easily accumulate to more than one hundred thousand dollars before retirement. So over the years the interest becomes a large figure. Delaying just one year now can cost you thousands later.

Q. An IRA or Keogh Account accumulating over $100,000?
A. Sometimes a lot more than that. For example, if you begin a Keogh Account at Central Savings when you're thirty-five, and deposit, say, $3,000 a year and continue adding to it year after year, at age sixty you'll have over $234,000.

Q. What if I wait just one year — till age 36 — before starting?
A. Then you'll have around $213,000. So that one year means a $21,000 difference at retirement.

Q. Let's get back to basics. What exactly is an IRA Account?
A. IRA stands for Individual Retirement Account. It's designed for people who work for a company that doesn't have a retirement plan. You can set aside up to 15% of your salary, not to exceed $1,500 a year, in your IRA Account here at Central Savings Bank.

Q. What makes this different from any other kind of savings plan?
A. It's a plan that is authorized by the U.S. Government and can save you money on taxes.

Q. How does that work?
A. You pay no income tax on the money you've deposited in your IRA Account, and no income tax on the interest it earns until you withdraw. This of course can save you quite a bit on taxes every year. You may withdraw the money beginning at age 59½. You have to pay taxes on it then, but you'll probably be in a lower tax bracket and therefore pay less taxes.

Q. What's the difference between IRA and Keogh?
A. Keogh is for self-employed people who don't have a retirement plan. Its rules are similar to IRA's except the yearly deposit limit is higher, up to 15% of earned income, not to exceed $7,500.

Q. The example you cited before was $3,000 a year for a Keogh Account. Can someone still get a substantial retirement from the lower deposits involved in an IRA Account?
A. Yes, but the age you start and stop the account is critical. Say you begin an IRA Account at age thirty and continue to deposit $1,500 a year in the Account until you reach age sixty. Then you stop making deposits into the Account, but continue to let the interest accrue until you collect at age sixty-five. You'll have over $276,000 then.

Q. That's amazing. What rate of interest are you using for your calculations?
A. All of the illustrations I've given are based on annual interest of 8%, compounded daily. That's the rate we now offer on our 8-year savings certificates. Of course, we cannot guarantee the rate beyond maturity; and you should remember that there are substantial penalties for premature withdrawals.

Q. Anything else you'd like to add?
A. Yes. IRA and Keogh are effective ways to save money on taxes and build a comfortable retirement income. But the time to start one is now. A year's delay on that IRA Account I gave as an example would cost you over $20,000. I urge everyone who is eligible — those without retirement plans — to stop by Central Savings Bank, see one of our pension specialists, and begin an IRA or Keogh Account now.

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The Second Week of December

NEW YORK

Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

Tut finally arrived last week, after two years of out-of-town tryouts. The 3,400-year-old monarch immediately divided New Yorkers into two groups, ticket holders and Tutmaniacs in search of scalpers. Interrupting the season's festivities was one of the city's rare subway accidents, a spectacular $5-million heist at JFK, and an investigation into 911's frightening inefficiency.

The Lonely Guy's Christmas

By Bruce Jay Friedman

Christmas can be a tricky time for the Lonely Guy. At the first hint of "Jingle Bells," most people look forward to huddling in warmth and solidarity around the family hearth. The Lonely Guy *has* no hearth. Even if he did, who wants to be a Lonely Guy huddling around his own hearth?

There is no way to make a Lonely Guy Christmas festive. But here are some tips on how to make it bearable.

☐ On Christmas Eve, go down to the Bowery and take a look at people who are less fortunate than you. This is risky—because the bums may be having a better time than you are, in which case you're in big trouble.

☐ Celebrate Christmas in the building lobby. Most lobbies have a Christmas tree and an imitation fireplace. Not only that, but tenants always send terrific pieces of turkey down to the doorman, more than he can possibly eat. If you're nice, the doorman, another Lonely Guy, will share his food, and you can have a wonderful lobby Christmas.

☐ Spend Christmas Eve at a disco. Bianca and Alana and Mick and Ahmet will all be huddled around a hearth at someone's Greenwich hideaway. It's the one night you'll be able to get into Studio 54.

☐ Do a lot of last-minute shopping. When the stores are about to close, keep on shopping, until they threaten to throw you out. If you're persistent, you can shop your way right through Christmas.

☐ Find another Lonely Guy and have dinner with him at a delicatessen. Make a pact: The first one to cry when you hear "Chestnuts roasting on an open fire" has to pay for the dinner.

Many Lonely Guys will want to celebrate Christmas in their very own apartments. Here are some ways to make that experience less painful.

☐ Make sure you lay in a delicious dinner. Remember, there's no rule that says it has to be turkey. It's the spirit that counts. A pastrami sandwich and a jelly apple can be a perfectly acceptable Christmas dinner.

☐ Give yourself some wonderful presents. One advantage of being a Lonely Guy is that you can give yourself any gifts you like—even things you didn't get as a kid, such as jacks, BB guns, little tin soldiers, and even dishes. Who's gonna know? Put all these presents in socks—Lonely Guys have a lot of unmatched socks—hang them on the mantelpiece, go to bed, and when it's real early in the morning, run over joyously and see what you've given yourself.

When Christmas is over, be grateful, not only for health and well-being and peace on earth, but for the *real* spirit of Christmas, which is that you don't have to face it again till next year.

Naturalist Stalks Christmas Birds

By Roger Caras

Now that the Currier and Ives season is thundering down on us, ready to engulf us in almost intolerable joy, we seek the devices that best symbolize what is about to happen to us once again. For some, it is a sprig of holly, or a tree recently massacred in an act of love and commerce, while for others it is delicious kitsch from the Edgar Guest of the printing trades, Mr. Hallmark. For me, though, Christmas means "the count."

Among other aberrations best not cataloged, I am a bird-watcher, or, as insiders put it, a birder. That doesn't mean that I just stand there like a dummy staring at a bird. It means that, like the zealot who periodically gets himself crucified, I suffer. Birding without suffering is zilch.

Each Christmas week, thousands of my fellow lunatics and I head out into the snow, wind, and freezing rain to count the number of birds of each species in our assigned areas. In teams of two to twenty, we crawl through the frozen mud, over gates, through barbed-wire fences (doing thousands of dollars in damage to our clothing) so there can be some record of how things go with the birds. (The logic here, apparently, is that if some birds are dumb enough not to migrate, man should be smart enough to go out and count them.

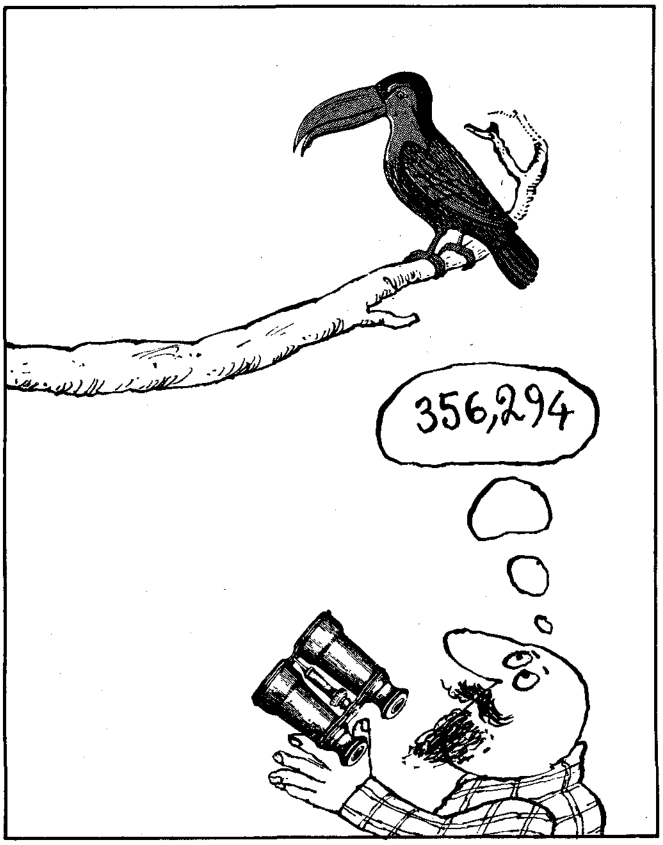
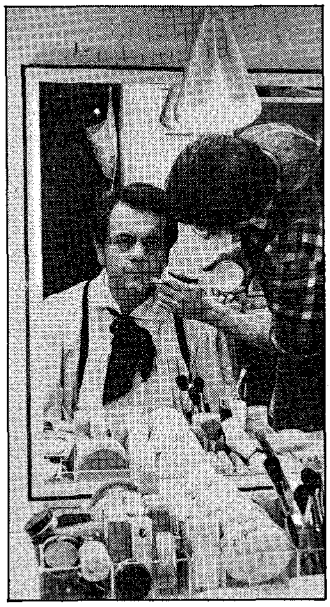


Illustration by Jo Teodorescu

It probably isn't as illogical as it sounds.) The anticipation of that count, or more, perhaps, the anticipation of the end of that count—the exquisite pain as noses, ears, toes, and fingers crackle and thaw—they are the essence of Christmas for me.

Most Christmas gifts are transient. People forget who gave them the sterling-silver oyster opener and the Lucite backgammon board embedded with butterfly wings, but my Christmas contribution is permanent. First, my name is printed (in the smallest typeface yet devised and useless to the unaided eye) in the annual report of the National Audubon Society, which coordinates the counts. Second, I know that the bunting, sapsucker, and coot that I will identify near Orient, New York, will enable future masochists to compare notes and know what it was like, bird-wise (down, Edwin Newman!), in the days of Caras. I think that is important. Oh, yes, Virginia, I think people should be nice to one another at this time of the year, too.

Actor Makes Met Debut



Debut: *Señor Sorvino at Met.*

By Paul Sorvino

Win the heavyweight title. Climb Mount Everest. Sing *Otello* at the Met. They've always been the same to me.

"Aren't you nervous?" asks my wife, Lorraine. "No," I answer. "I'm the mayor in *Carmen,* but all I have to do is walk on the stage and be an extra. A supernumerary."

"Aren't you going to sing today, Daddy?" my kids ask. "No, it isn't my turn yet."

Later I'm sitting with them in the Met audience and thinking how I'm going on after the third intermission. About how, if the tenor messes up a high note, I just might have to save the day with a terrific B-flat. Meanwhile, onstage, Don José is singing to Carmen. His voice is solid and beautiful. Better forget the B-flat business for today. Besides, they've warned me: Audibility is *verboten* for a Met super.

The time arrives and I find myself escorted backstage by pretty Johanna to the supers' dressing rooms. There's a photographer; a makeup man; Franco, the elegant dresser; and a man they call "King of the Supers." It's all flattering big-star treatment, and it works. A few minutes later, I'm in the wings, ready to dazzle everyone. The lady playing my *señora* will guide me; I'll hang on her arm, walk out in mayoral fashion, pretend I'm talking to the baritone, and parade on out. *Señora* tugs, I assume the prideful mien of a Spaniard, and—we're on.

But wait. It's hard to put one foot in front of the other. I'm almost losing my balance. I can't hear the music. It's terrifyingly bright out here. Where is that damn baritone? Oh. In front of me. God, I'm six-three; he must be seven feet tall. I feel like a kid. Wait, he's talking to me. "Welcome, Mr. Sorvino, and congratulations on your Metropolitan debut." What? I try to mumble something gracious. *Señora* tugs and we veer upstage. I wave to the townspeople in brave campaign style, and we're off into the safety of the wings. I'm exhausted. Exhilarated. Humbled.

Well, what *was* it all? Not a title fight, for sure. Just a round, maybe. And I didn't really make my debut, did I? No, maybe next year. And I didn't really climb Everest. But I did walk the base and breathe some very rare air.

Top-Dollar New Year's Eve

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2. **Waldorf-Astoria,** $165, $140, $115 p.p. *(price depends on seating; includes dinner, show, dancing, and champagne cocktails).*
3. **The Carlyle,** $125 p.p. *(includes show, dinner, one bottle of wine, and one bottle of champagne per couple).*
4. **Chateau Madrid,** $100 or $90 p.p. *(price depends on seating; includes dinner, dancing, two shows, wine, and three cocktails).*
5. **St. Regis,** $87.50 p.p. *(includes dinner and dancing).*
6. **Windows on the World,** $85 p.p. *(includes dinner, dancing, and champagne cocktail).*
7. **Club Ibis,** $85 p.p. *(includes dinner, show, and dancing).*
8. **Rainbow Room or Rainbow Grill,** $75 p.p. *(includes dinner and dancing, with show and disco in Grill).*
9. **Shepheard's,** $75 p.p. *(includes dinner, show, disco, cocktail, and one half bottle champagne per couple).*
10. **St. Moritz on the Park,** $75 p.p. *(includes dinner, dancing, champagne toast, overnight accommodations, and breakfast).*

Ex-Sportscaster Savors Freedom

By Ron Swoboda

The telephone screamed and jerked me out of my trance. It was *New York* Magazine with an idea. Write something funny about being out of work. Ha! *You* write something funny: I'm going back to fetal position No. 1 and my mommy.

No, says *New York* Mag, you talked to this city, and its people love you, even the token-sellers in the subway. Look at the response in the newspapers. Well, I said, who wants to be the most popular unemployed person in town?

The mag says, Look at the bright side. You still have a helluva scrapbook. But, I protest, I know how people think. They'll see all the furor in the paper and figure that if that's what happens when WCBS fires me, maybe it's best not to hire me. And there's nothing I can do about it . . . I'm certainly not canceling dinner with Red Smith.

That's great! says the mag. He'll tell you everybody needs a kick in the ass once in a while. You know, welcome to the Boot-in-the-Butt Club. Yeah, I say, but I don't feel special; I feel empty and small.

One last try, says the mag. Think of how far you've come in four years on the tube. You got paid to learn how to write, you trusted people, you told the truth. What's to be ashamed of? Write the piece! Okay, I say, hanging up, I'll try.

Anyway, there are a lot of literary allusions in this. My name, Swoboda, translates in Polish as "freedom." And isn't this that great American freedom called "unemployment"?

Gee, I feel better already . . . and what do you know, there's the phone. Hello! Ron? Yeah? This is Leo Durocher. I just want you to remember one thing. What's that? Nice guys finish last. *Click.*

Photograph by Richard Pan

Food Guide Goes to 42nd Street

By Egon Ronay

There is no better place for losing your innocence than 42nd Street, they said. So that's where I was initiated into New York street food. Compiling *Egon Ronay's Lucas Guide to Hotels, Restaurants & Inns in Great Britain and Ireland* makes me, I suppose, Britain's Public Stomach Number One—a contention which was mercilessly put to the test by *New York* Magazine. It lured me away from the Four Seasons–Palm–Lutèce circuit and made me taste what *real* people eat.

I have since reached two conclusions: (1) You need the flexible jaws of a snake to pull your mouth around food of gigantic proportions, and (2) New Yorkers are guzzlers.

$1.65: Gyro sandwich, fit for a dog.

Why corrupt, for instance, slices of impeccably grilled lamb (from a vertical, gyrating spit), delicious sour-cream sauce, perfectly sound tomatoes and onions, and satisfying pita bread by shoving the lot *together* (!), forming an unholy dog's breakfast, nauseating to look at, daunting to tackle—the so-called gyro sandwich? The après-gyro experience is feeling indiscriminately stuffed within and ready for the dry cleaners without. I was about to assign the thing discreetly to the dustbin, but one of my companions, a New Yorker to the core, astounded me by grabbing and devouring it with gusto.

On our way to a papaya-juice bar they recited for me a reverent list of benefits. Whatever its effect, papaya juice at least *tasted* of medicine and should, I felt, be stocked in pharmacies on the toothpaste shelf.

There followed a nostalgic interlude with a chestnut vendor. I looked at him, but could only see the old ladies of a similar role, decades ago, on every street corner in my native Budapest, swathed in layers of black woolen shawls, fingerless gloves, braving the severe frost behind and the caldron of charcoal in front. . . . As for New York, at seven chestnuts for a dollar, at least they could have been slit before roasting—it would have saved me a broken nail.

Jerked back into the reality of present-day Times Square, I came face to face with an egg roll nestled in a plastic "bowl" of lo mein. I was just about to lift it to my mouth, when an eager counter hand dexterously squirted on some sweet glue. I would be interested in a competition to guess the egg roll's ingredients, but count me out as a judge.

60¢: Egg roll ($1.70 extra for lo mein).

Then came pretzels, meant as a light relief, in fact a heavy ballast. I marveled at the New Yorkers' capacity to cope with the powerful taste of raw yeast and flour, both of which complaints my cicerones brushed under the carpet rather impatiently. Mine, apparently, had not been a typical example, they asserted vehemently. (In New York you malign pretzels at your peril.)

Ravenous by now, I extracted a bagel from the reluctant assistant. "They are tomorrow's," he said. Day before yesterday's would have been my guess, but I manfully ate it; from my spectators' expectant stare I concluded that the bagel is another sacred cow in New York.

The man at the hot-dog stand went berserk. Before I could reach for the frankfurter in a roll, he grafted onto it a mountain of onions, mustard, and sauerkraut, for God's sake! My companions appeared to find his behavior perfectly normal. I managed to extricate the frankfurter itself, which turned out to be an excellent product.

80¢: Frozen yogurt, a delicacy.

Now frozen yogurt was a different story. I really fell for it and went back for more. It's a mystery why this delicacy has not yet got to us in London.

$1: Bubbling pizza, good as Naples.

And so to a pizza parlor, which I adored. If only it could be wrapped up—red walls, obliging Puerto Ricans, colorful customers, and all—and transplanted to London! The atmosphere was terrific and so was the pizza. It was a fortunate note on which we finished this remarkable morning, memorable also for the sporting friendliness and spontaneity of the stall-keepers.

The kindest interpretation I can place on my chaperons is that they must have thought I was a masochist—unless, of course, they are simply sadists.

Still Looking Out for No. 2

Just when you dogs thought it was safe to do it—and leave it—in the streets again, we scooped up the names of last week's cited violators. We'll list them from time to time, till we're sure we can all walk with heads held high.

Manhattan

Leslie Alexander
255 West 98th Street
Jose Arroyo
203 West 98th Street
Nelson Awardo
300 West 108th Street
Victor Axla
358 Madison Avenue
Robert Brown
61 West 9th Street
Josephine Corrdro
622 Water Street
Debra Delaney
830 West End Avenue
Lucy Fellen
8 West 65th Street
Freddie Jones
385 West 98th Street
Scott Lewis
752 West End Avenue
Barbara Manelmelki
250 West 184th Street
Edward Martinez
1259 Park Avenue
Jurg Obrist
319 West 100th Street
Herman Ramos
201 East 164th Street
Margaret Robertson
305 West 98th Street
Harriet Terry
142 East 42nd Street

Bronx

Beatrice Franklin
1181 Tinton Avenue

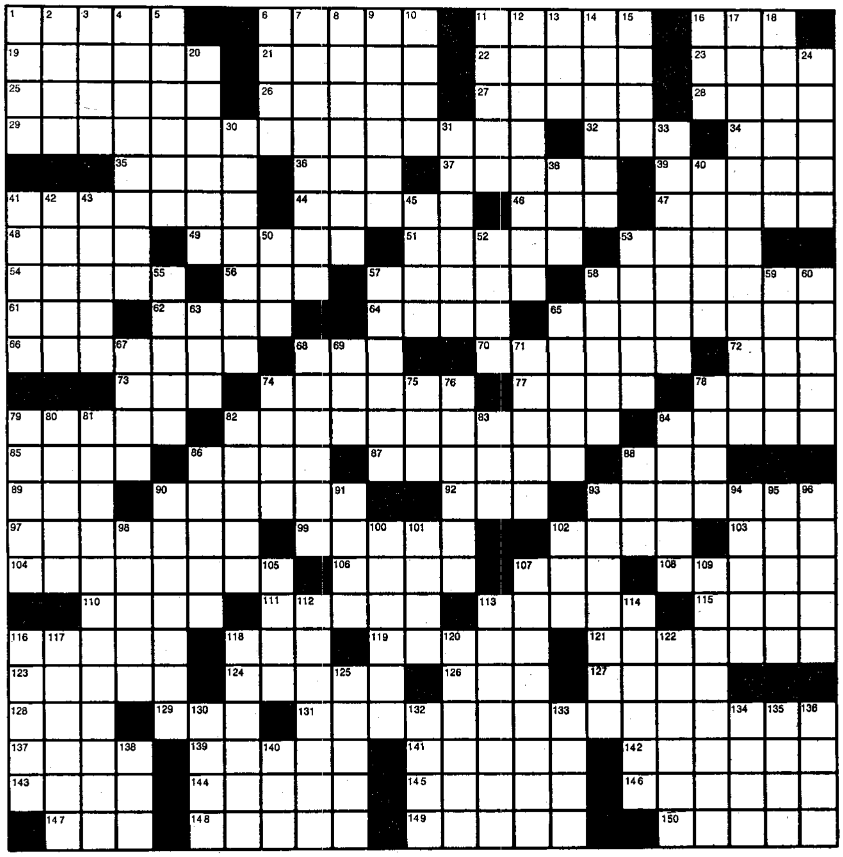
Queens

A. L. Scozzart
149-35 79th Street

Photographed by Stephanie Marcus

Once More With Will Weng

Our visiting puzzle master challenges you to figure this little number out. Solution will appear in the next issue.



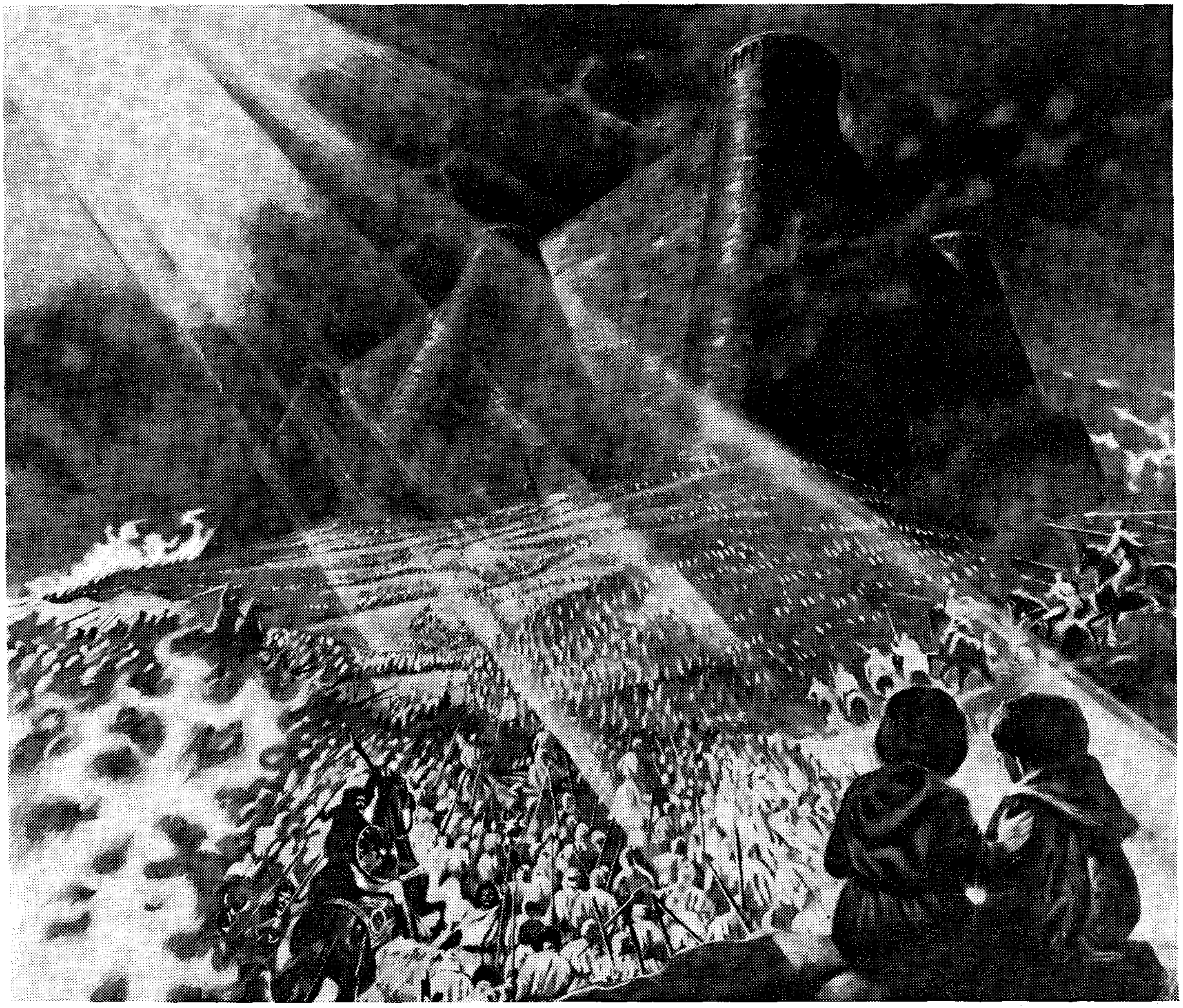
ACROSS

1 Had in mind
6 Do a printing job
11 Oil city
16 Water
19 Harmony
21 Leftover
22 Topple
23 Westchester college
25 Relative of a Vandyke
26 Energy sources
27 Partner of cut
28 Kitchen utensils
29 Annual Mayevent
32 Kind of blond
34 Cereal grain
35 Patriot of the 1700s
36 Writer Deighton
37 Shady character
39 Avoid a church wedding
41 Daily sky occurrence
44 City of Belgium
46 Afflict
47 Ryun or Bayi
48 After *amas*
49 Senior member
51 Not yet up
53 Old man, in Bonn
54 Boca ——
56 Young one
57 Made a choice
58 Football passes
61 Chemical suffix
62 Dutch town
64 Where they say *nyet*
65 Jersey bay
66 JKF or O'Hare
68 Kind of poker hand
70 Masked man on the rink
72 Spend
73 Former Burmese leader
74 Like river deltas
77 Junior brook
78 Dog, for short
79 Struggles
82 Choice theater seats
84 Harbor for yachts
85 Not contested: abbr.
86 Roman 552
87 Getsaway from
88 Item for Cerberus
89 —— -tse
90 Greeting in Tel Aviv
92 Miss Lillie
93 Very attentive
97 Pair of base runners, Latin style
99 Vikings, e.g.
102 Kind of machine
103 —— the gate (be ousted)
104 Comes earlier in time
106 Hang fire
107 Romaine
108 Conquer Everest
110 *Kon* ——
111 Italian poet
113 Surface a road again
115 Blue dye
116 Mountain ridge
118 Relative
119 Nora Helmer's creator
121 Daily grind
123 Ankle-bones
124 "Don't —— on me"
126 Times of day: abbr.
127 Cupid
128 Singular
129 Born, in France
131 Mrs. Astor's guests
137 Evasive one
139 Outpouring
141 Diving bird
142 Like Orphan Annie's lizards
143 Come in second
144 Kind of pole
145 Stupid ones
146 —— day's work
147 Short of
148 Bagnold and Markey
149 Lacks
150 Kind of walker

DOWN

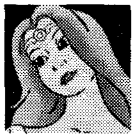
1 Crèche visitors
2 College subj.
3 Part of USMA: abbr.
4 Have a —— (intend)
5 Picks up the tab
6 Gather
7 Praised
8 Entered quietly
9 Royal wear
10 Russia's voice
11 Henry VIII's house
12 Eradicated
13 Oahu wear
14 Like Pete
15 Writes a P.S.
16 Place to shoot from
17 Distance for Nemo
18 Not live
20 Repudiated
24 Fall flower
30 Arthurian locale
31 Wishful cigar price
33 Skirt extremity
38 Calif. fort
40 Metric measure
41 Santa or Ave
42 Muscat native
43 Horse opera
45 Swindles: var.
50 Southern food
52 Growler
53 Tax time
55 Main Street lights
57 —— window (hopelessly gone)
58 —— *à manger*
59 English writer Harold
60 Dutch painter
63 Actress Joanne
65 —— out (hits the silk)
67 Paper base
68 Shackle
69 Height: abbr.
71 "On land —— or foam"
74 Earth
75 Fish
76 Finger-painted
78 Bright finch
79 Dutch export
80 Walking —— (elated)
81 Olympic event
82 Like some highways
83 Fish of Europe
84 Quits one's party
86 Hindu loincloth
88 Traffic sign
90 —— the grass
91 Janitorial needs
93 One back in the pack
94 City of Guam
95 Gift from the past
96 Stone pillar
98 Works on copy
100 Dwell
101 Superior one
102 Barfly
105 To-do
107 Like news from Uganda
109 Large suitcase
112 Gave backing to
113 Self-reproach
114 Miss Mason
116 Bikini, for one
117 Receivers
118 Squelch
120 Mate
122 Sauna wear
125 Interrupting words
130 Well-known villa
132 Kind of bobsled
133 Heraldic bar
134 English portraitist
135 Russian hemp
136 Kind of sack
138 King, in Spain
140 Panay native

IF YOU SEE ONE MOVIE THIS CHRISTMAS, IT SHOULD BE THE ONE YOU'LL REMEMBER FOR THE REST OF YOUR LIFE.



FRODO

SAM


GALADRIEL

ARAGORN

GRIMA
WORMTONGUE

GANDALF

LEGOLAS

BOROMIR

GOLLUM

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A RALPH BAKSHI FILM

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Based on the novels ("THE FELLOWSHIP OF THE RING" and "THE TWO TOWERS") of J. R. R. TOLKIEN
Produced by SAUL ZAENTZ • Directed by RALPH BAKSHI

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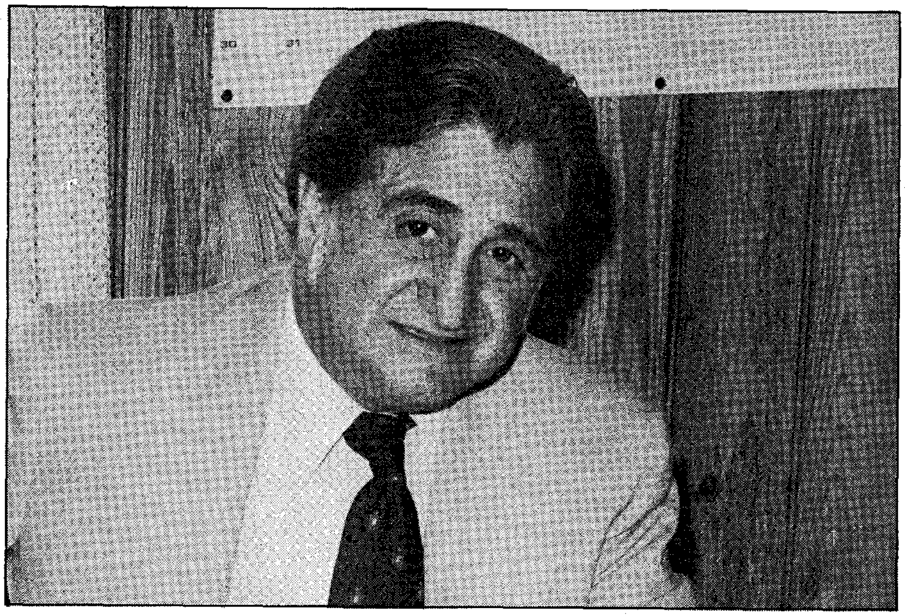
The City Politic/David Rosenthal

THE DEMOCRATIC CONVENTION: IN JIMMY WE TRUST



A close call: *Dominic Baranello nearly delivered New York to Carter.*

Welcome to Memphis

The symbolism, let us say, was far from subtle. There was the New York delegation to last week's Democratic midterm convention, ensconced in an airport motel over ten miles and a $9 cab ride away from the site of the festivities in downtown Memphis. And there was the New York delegation, taking its over 100 places on the convention floor, seated not with another great industrial state but with the tiny contingent from the Virgin Islands. Then there was the New York delegation taking a chartered bus to President Carter's Holiday Inn lodgings, getting lost in the darkness, stalling in the middle of a railroad crossing, and needing a police escort to avoid being driven into the Mississippi River.

No, you couldn't have had much more trouble than these New York emissaries to Tennessee had. Fate perhaps, but its appropriateness cannot be denied. New York, you see, is not in the mainstream of this country's dominant party. Maybe it never was, but the distance now separating *us* from *them* has grown too great for traversal through public displays of unity or rhetoric. The city of New York is not the state of the nation.

To be honest, New Yorkers were far from being the only visitors to Memphis feeling estranged. Judging by the chilly response Jimmy Carter received during his flat, somewhat conservative keynote address, you might have thought you were in Berkeley, 1968, hearing Lyndon Johnson speaking to the SDS. After Carter once again urged private investors to shoulder a major burden in aiding our cities, delegate Carol Bellamy said: "Who does he think he is, the president of General Motors?"

Well, not quite, but there is a gnawing suspicion that Jimmy Carter is convinced that whatever is best for him is surely best for America. And since he has already told us we deserve nothing less than just that, the obsessive resolve of the White House to ensure the furtherance of this perception is perhaps understandable.

"Trust Jimmy Carter's instincts to be fair," went the administration line. That the president's political decisions may not always correspond with those instincts was never mentioned.

"Why are they so uptight?" sadly asked one Northeast state party chairman about the obvious worry of the president's men over any deviations by the assemblage from the Carter positions. "So what if we pass a few dinky resolutions which aren't what they want? What do Carter's people think, that there's going to be a resolution calling for impeachment?"

This, of course, was not the case. Instead, and perhaps more onerous to the Carter forces, was a mildly worded offering—introduced by United Auto Workers president Doug Fraser—calling upon the anti-inflation-minded White House to wield its budget ax less on the side of butter than guns—asking, in other words, that funding for social programs not be decreased while military spending rises. Considering recent Democratic-party history, such a commitment should have seemed as radical as one supporting motherhood. But the administration's polls have shifted to the right, and Carter's lieutenants were determined that this convention's purpose was to baldly praise the president, not to bury him.

So pressure was applied. High White House officials roamed the Cook Convention Center floor, stressing to delegates how crucial it was for them to back Carter, to give him free, unfettered reign over the distribution of our tax revenues. But lest they appear heavy-handed, or, perish the thought, lose this critical vote, some aides denied being either concerned or trying very hard. "We're not nervous, no," said Hamilton Jordan. But what about all those White House gnomes anxiously stalking the wild independents? "That's what gnomes are supposed to do." Big grin.

Typically, it wasn't smiles that won over one key politician to the administration's side. Coleman Young, the black mayor of Detroit, had actually signed the petition which got the guns-vs.-butter resolution to the convention floor in the first place. So why did the top elected official of one of America's most troubled cities suddenly endorse the president's position, which could ultimately result in monetary losses for urban centers? "The power of the Holy Spirit," quipped Joseph Crangle, the Erie County Democratic boss. More accurate, perhaps, was the answer given by one liberal politician: "Detroit's gonna get one hell of a lot of CETA jobs next year, you can bet on that."

In the New York delegation things were not so clear-cut. Dominic Baranello, the amiable state party chairman from Suffolk, had promised the president's forces he could deliver his troops. "The buses to the airport will be here at 3:30," he told the delegates. "They'll leave here at 3:45, and if you vote the right way, the plane will land when we get back to La Guardia."

With this admonition, Baranello polled his people and brought them in

Photograph by Gregory M. Sheldon

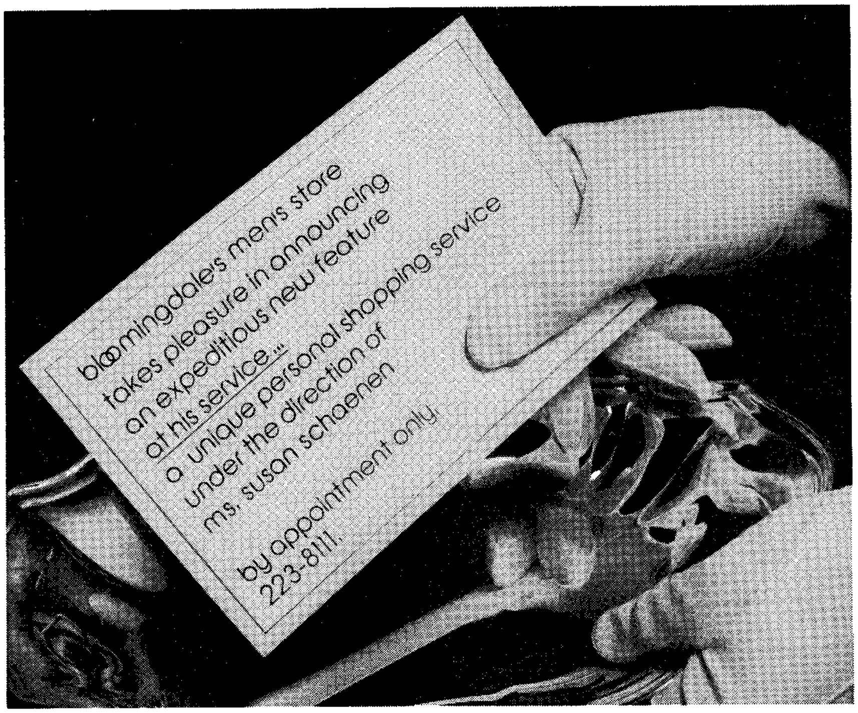
under the president's wing, 52 to 45. But there was something awkward in this: After all, New York State, a bellwether of progressive American politics, had just rallied behind a measure which was anathema to liberal Democrats. It was embarrassing and shocking; some delegates looked at one another with eyes glazed in disbelief.

Because of this, a revolt—or perhaps a severe case of revulsion—began. It turned out that four of those voting with Baranello and the president were black delegates from Queens. They had cast their ballots, it seemed, in accordance less with their consciences than with the wishes of their county leader, Donald Manes, party loyalist *suprême.* The "traitors" were quickly set upon by such prominent minority delegates as District Council 37's Lillian Roberts, former City Clerk David Dinkins, and Council member Mary Pinkett, who harangued them with warnings that should their votes be sustained, their names could essentially be mud in the black community. They reminded the Queens Four—who included Council member Archie Spigner—that since budget cuts in social programs would hit their constituents hardest, by supporting such cuts they would end up hurting themselves. After about twenty minutes of arguing, the four switched their votes. Baranello, visibly upset, said the fence sitters had been "severely threatened." And he had cause for concern: The turnaround by the Queens Four put the entire delegation on the side of those who were repudiating the president.

But as goes New York, so doesn't go the rest of America. Overall, Carter beat his party's liberals 822 to 521. Not a landslide, certainly, but a signal to the opposition that a sitting president is not necessarily a sitting duck.

Was it worth it for Carter? Was this budget-cut question—meaningless in substance—important enough to alienate further the party faithful still trying to believe they didn't elect a Republican in 1976? Did they value a vote of confidence more than they cared about 2,500 convention guests cheering Teddy Kennedy?

Governor Brendan Byrne of New Jersey, a strong Carter loyalist—especially since he's rumored to be under consideration for U.S. attorney general—easily delivered his Garden State delegates to the president's cause. But even he seemed concerned with the way things were viewed and done by the White House. "You get into a hall this size and your frame of reference is reduced," he said. Is that a mistake? "Oh, sure."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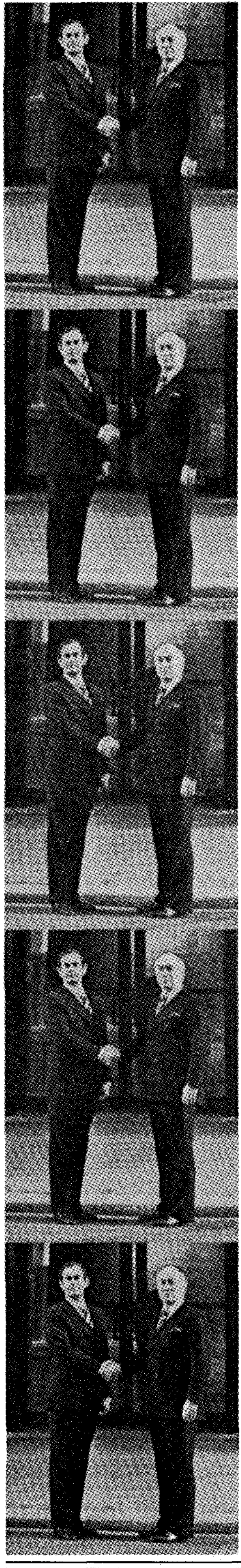


Our 5th annual love letter to New Yorkers:

If there is a cloud above 9, then we are on it.
This past year has been one of constant delight and wonderment for the two-of-us.
Our 3rd annual barrel-tasting of the new California vintages was a huge success. Many of last year's participants are already raising their glasses in anticipation of the 1979 tasting.
The fabled Four Seasons Foursome dinners, one for each of the seasons, were obviously savored by one and all.
Our Bar Room is proudly celebrating its first year of Saturday lunches. What a stylish crowd it attracts!
Perhaps most pleasant to us was the extraordinary recognition afforded Head Chef Seppi Renggli, not just for his superb cooking but also for his originality of style; Chef Bruno for his delicious new desserts; Maitre d' Oreste for his new Random House book, "Carving and Boning like an Expert" (a most incisive book).
In January (from the 15th to the 26th) we will celebrate the Glories of Bolognese Cooking with a unique menu prepared in our kitchen by a master chef from Italy's Emilia-Romagna region.
Whew! We could go on, but it's time to stop.
One very last point: Have a happy, healthy and prosperous New Year! We insist.

Tom Margittai Paul Kovi

THE FOUR SEASONS
99 East 52nd Street PL 4-9494

But this White House paranoia, regardless of its merits or even its ability to be controlled, was effective. Carter won the battle of Memphis, some say, owing to his aides' capacity to call almost all the shots on everything from convention rules to transportation to logistics. This latter was nothing to take for granted—and indeed may have been the liberals' undoing.

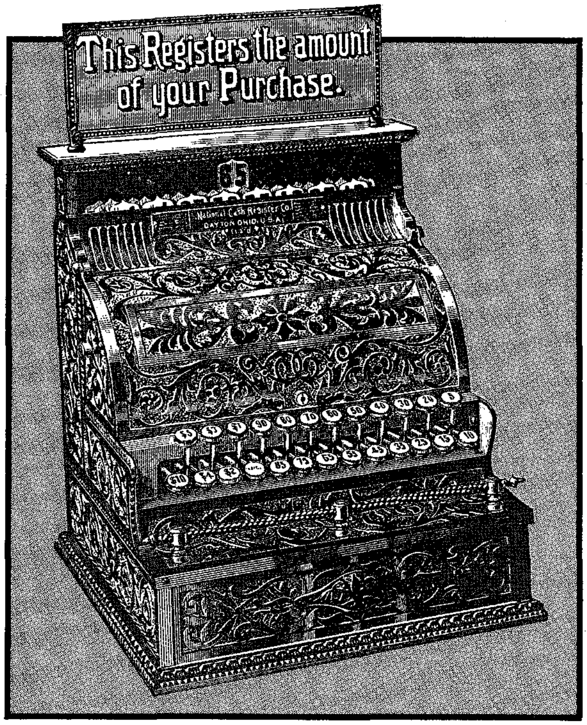
Memphis, it is fair to say, is few people's idea of a great convention city. Its downtown area near the convention center is relatively small, with only a handful of first-class hotels and restaurants in the area. To handle the overload of delegates and media, the Democratic National Committee—run by Carter's handpicked chairman, John White—allotted them room space in slightly over 30 separate motels, geographically diffuse, many located off thruway exit ramps, some lacking meeting facilities, and few conducive to large functions. So what? So this setup meant that the delegates couldn't get together to plan strategy, compare notes, or even have a relaxed dinner with members of other delegations. Only a handful of parties were scheduled, and those that did occur were often for the benefit of fat-cat moneymen. The rest of the conventioneers were pretty much stranded in their lobbies, left to complain to one another about the abysmal conditions. Keep them apart, the DNC officials seemed to imply—an insurrection cannot begin over the scattered course of an interstate highway.

Similarly, no provision was made for caucus space in the convention center. When the New York delegation met to discuss the budget resolution, members were forced to do so in back of the television-camera stand, under the din of loudspeakers, with each speaker having to climb up a ladder to be seen or listened to. Once again, our president's pledge to maintain the free flow of ideas was countermanded.

No, you really couldn't avoid the symbolism in all this. The party which made its name through the presentation of new ideas placed itself in a situation where arguments could barely be heard. A convention that found it impossible to place delegates from California, Ohio, New York, and elsewhere closer than ten miles from its main site managed to place the Secret Service's bomb-sniffing German shepherds in the president's luxurious downtown hotel.

During the narrow vote on the budget, Irma Badillo, wife of New York's deputy mayor, turned to her husband and said, in disgust: "This is ridiculous. This is a *Democratic* convention." Or so they said. ■

"THE ULTIMATE GUIDE TO SHOPPING," IN THE JANUARY 29, 1979, ISSUE OF NEW YORK. AN EXCITING TRAFFIC-BUILDING OPPORTUNITY FOR ADVERTISERS.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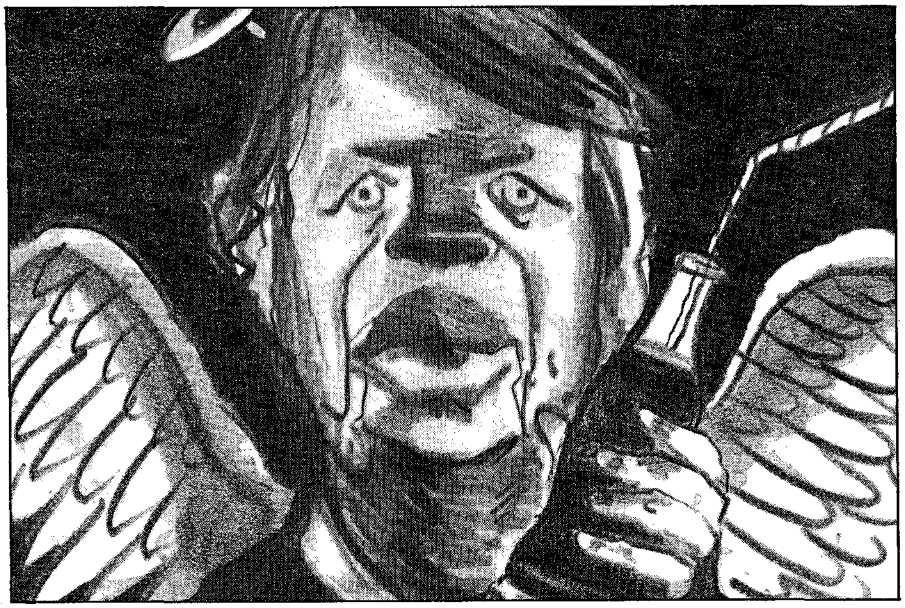
NEW YORK

The Bottom Line/Jack Egan

EXECUTIVE PRIVILEGE: IT'S THE REAL THING



Sticky Business

A set of White House documents requested in a court suit against the Agriculture Department mysteriously disappears from the office of the president of the United States. Lawyers for the president search the files and manage to reconstruct the contents of the missing memorandums.

But the president then invokes executive privilege to withhold seventeen of the substitute documents, some of which bear his handwritten notations. Their production "would necessarily recount the reasoning, deliberations, expressions of views and opinions of the Department of Agriculture and my staff involved in the prêparation of advice to me," he swears in an affidavit.

Sound like familiar history? Well, the president involved is not Richard Nixon, but Jimmy Carter, who has frequently backed the principle of letting the sun shine in on government. In this case, Carter asserts that "any impairment of the free flow of recommendations and advice to me would adversely affect the public interest."

The incident, which took place last July, is part of a little-publicized civil suit currently awaiting a decision on summary judgment in U.S. District Court in Des Moines. The suit was brought by the National Corn Growers Association and the Corn Refiners Association, charging that the Carter administration illegally paid out $200 million to sugar importer-refiners to keep sugar prices down at a time when Congress mandated a price-support program to raise them. The papers sought included options from top advisers on what the president should do.

The sticky squabbling over how to protect domestic sugar producers in the wake of a prolonged collapse of world sugar prices since the peaks of 1974 has produced some of the bitterest political infighting to be found in Washington. It has pitted the president and his administration against key Democratic senators like Russell Long of Louisiana and Frank Church of Idaho, who have tried to boost price supports substantially for the benefit of cane and beet growers in their states.

The sugar bill died in the final hours of the last Congress when competing interests couldn't be reconciled, and is expected to be near the top of the agenda when the new Congress convenes.

The corn growers, meanwhile, are involved because corn-derived fructose becomes substitutable for sugar when prices go high enough. And they allege the Carter administration has deliberately pursued a cheap-sugar policy to help out large industrial users of sugar like the Atlanta-based Coca-Cola Company, which by itself accounts for 10 percent of all the sugar consumed in the United States, and whose chairman is J. Paul Austin, an old friend of the president's and one of his leading backers in the business community.

Specifically, the Iowa suit charges that the Agriculture Department in 1977 continued to pay out direct subsidies that tended to lower the U.S. market price of sugar even after Congress passed a law requiring the government to support higher prices through loans to or purchases from growers.

The Carter administration strongly denies any improper or special influence from large industrial sugar users. And it defends its policies on the ground that it has by and large aimed for the lowest possible cost to consumers, in keeping with the need to control inflation, at the same time that it has tried to protect "efficient" producers.

However, the disappearance of the documents and the invocation of executive privilege have fed the prevalent but unsubstantiated suspicions among leading players in Washington's rough-and-tumble sugar game that the administration's sugar policy has been tailored to the needs of Coca-Cola.

This has also evoked memories of sub-rosa deals and cover-ups during the Nixon years, an implication that lawyers for the Carter administration tried to squelch when they notified the court that about twenty documents requested had inadvertently been lost.

"It is not the situation, as the plaintiffs would have us believe, where we took twenty documents, or some number of documents, wrapped them up in eighteen and a half minutes of recording tape, and had Pat Gray deep-six them in the Potomac, or some such thing," Justice Department attorney R. Joseph Sher told the court last July shortly before he withdrew from the case.

"These things are simply a matter of oversight," Sher added. "The documents went to the White House and were there mislaid."

While Carter's claim of privilege is expected to be upheld, the explanation has not allayed suspicions that something more might be involved.

"When the documents vanished, there was immediately the thought there might be some notations on them," said Herbert Waters, a former aide to the late Senator Hubert Humphrey and now a Washington lobbyist for the corn growers, among others.

"There's no question," he added, "that the main force behind the cheap-

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With this issue, Jack Egan, former New York financial correspondent for the Washington Post, *begins a weekly column for* New York *Magazine.*

Illustration by Fred Marshall

"AN APOCALYPTIC FANTASY!"
—Rex Reed

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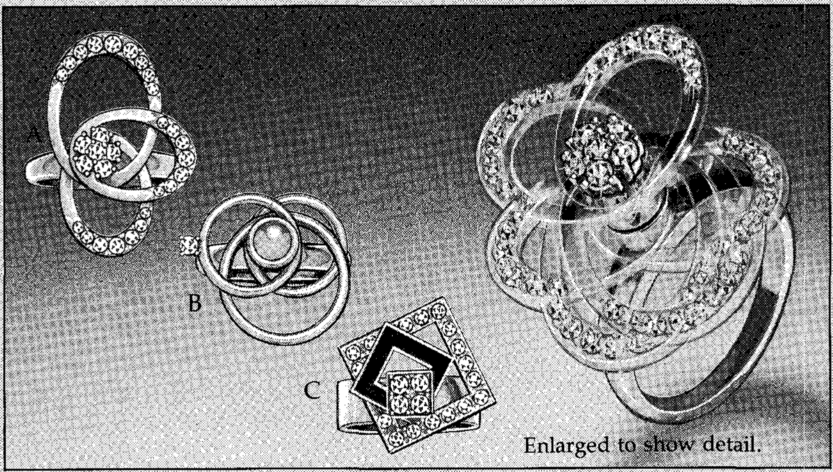

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sugar policy pursued by the administration has been the soft-drink industry, and in particular Coca-Cola." And he indicated that "this seems to be a stupid case on which to make a claim of privilege."

"We were very reluctant to claim privilege," conceded William Z. Elliott, the current Justice Department lawyer defending the case. "It's a privilege we don't like to raise in this administration because of the obvious connotations. But these were options papers from the secretary of agriculture himself to Stuart Eizenstadt [the president's chief domestic adviser] and to the president. That kind of thing has to be classically protected."

Elliott meanwhile defended as a perfectly legal interim measure the continuation of the subsidy program that the corn growers are challenging. And he said that even if special-interest politics had been involved in administration decision-making, a federal judge ruled recently that "there's nothing dirty about the word politics. Politics is government."

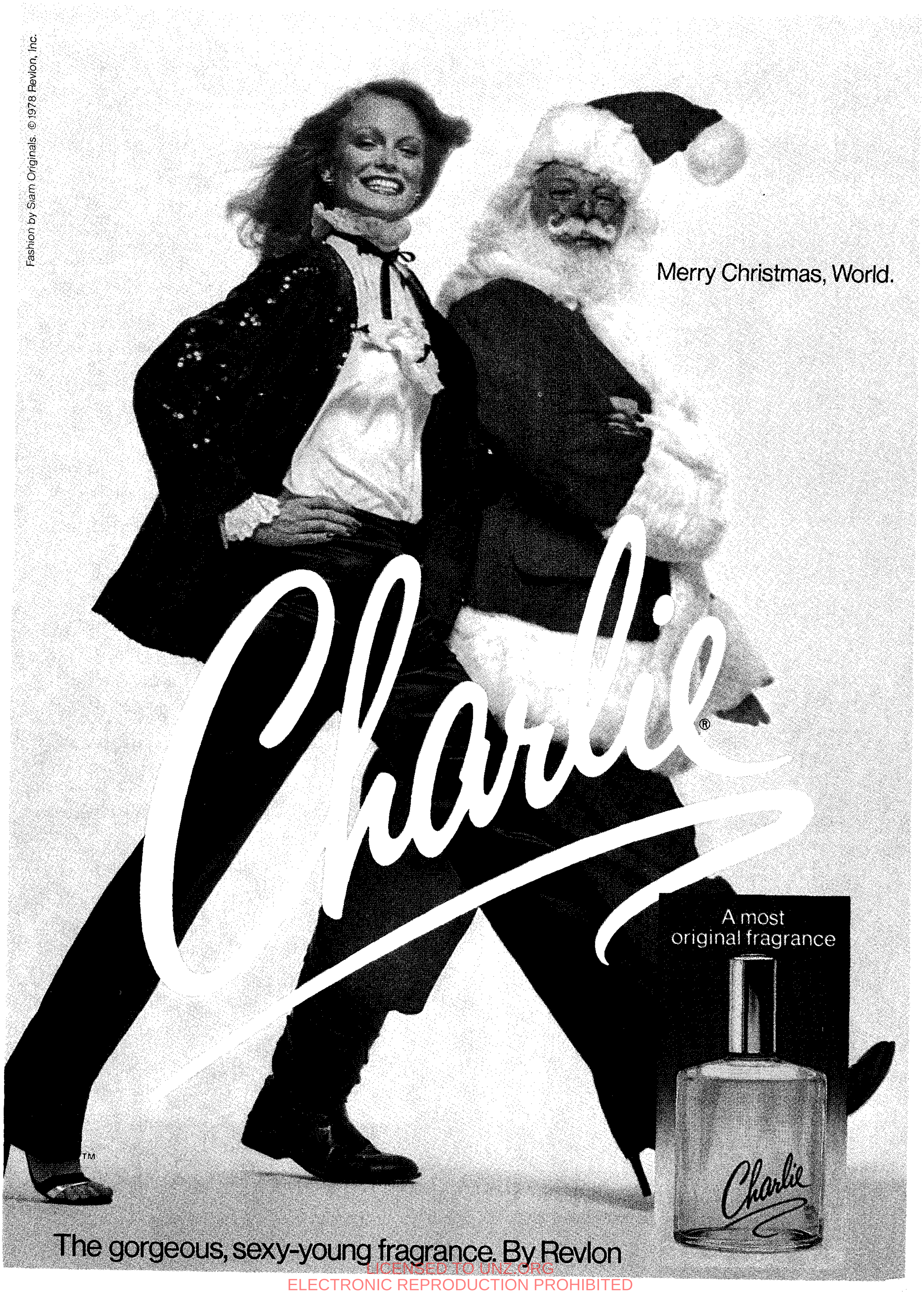
One sugar-trade source also ventured the view that "you couldn't really have a realistic discussion of the sugar market and the various interest groups involved without keeping it private. There may at the highest levels be discussions which, in all candor, might be embarrassing to one special interest or another. And there obviously would be cries of anguish because one side or the other has to get hurt."

Does Coca-Cola think it has had influence on the Carter administration's sugar policy?

"Only in that we belong to the National Soft Drink Association, which in turn is a member of the Sugar Users Group and subscribes to the policy statements of the Sugar Users Group," said John Mount, chief of sugar purchasing for Coca-Cola USA and the head spokesman for the Sugar Users.

Mount may be a little bit modest. During the fight over the sugar provisions of the 1977 farm bill, Mount reportedly told a group of colleagues, "If we cannot prevail in conference, we will just have to call in a few chits and have the president veto the farm bill." Three days later Agriculture Secretary Robert Bergland actually threatened such a veto—though this was never carried out.

The Sugar Users Group, while it has no Washington office, or even a telephone listing, represents—through its sixteen members—60 percent of all the sugar that is consumed in the United States. According to pro-producer sources who were involved in the final lobbying on the recently scuttled sugar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bill, the Sugar Users were prominent mainly by their absence. "They seemed to have someone else doing their work for them," one source said.

Coca-Cola's chief outside lawyer, meanwhile, is Charles Kirbo, presidential confidant and unofficial White House troubleshooter. Another member of Kirbo's King & Spalding law firm in Atlanta was Griffin Bell, the attorney general.

But Carter-Coke conspiracy theorists have not produced any "smoking gun" to prove a direct link between the administration's sugar decisions and the administration's close links to Coca-Cola. And no one is sure that this is the evidence that exists in the reconstructed documents on which the president has claimed privilege.

Bill Taggart, an aide to Republican Senator Robert Dole, who has been pressing the corn growers' case, believes the withheld documents may contain more up-to-date calculations on the cost of producing sugar domestically that would prove embarrassing because they would contradict figures put out by the Agriculture Department as the basis for its domestic price-support targets.

Whether the contested documents ever get public scrutiny is a good question. But with the sugar battle about to heat up again in Congress, a ruling soon from Federal Judge William C. Stuart in Des Moines could provide further embarrassment for the administration on its past sugar policies and maybe help tell whether things really go better with Coke.

Odd Lots

A lot of fur flew when American Airlines announced the move of its headquarters and 1,300 employees to Dallas recently. But not much attention has been paid to Sears Roebuck, which is currently transporting its massive ready-to-wear buying headquarters from New York's garment district to Chicago. Of its 2,000 employees, 1,850 will be leaving New York. . . . "People like their bankers conservative" is the adage. But the employees of the Trust Division of the most Establishment bank of them all, Morgan Guaranty Trust, decided to have their own Christmas party flashy this year and held it at the Playboy Club. "It was very much a co-ed affair, and it was oversubscribed," said Hank Cavanna, a vice-president for the world's largest trust-and-investment department, which manages $25 billion of other people's stocks and bonds. "We used to hold the party at such exciting places as the Seventh Regiment Armory." ▬

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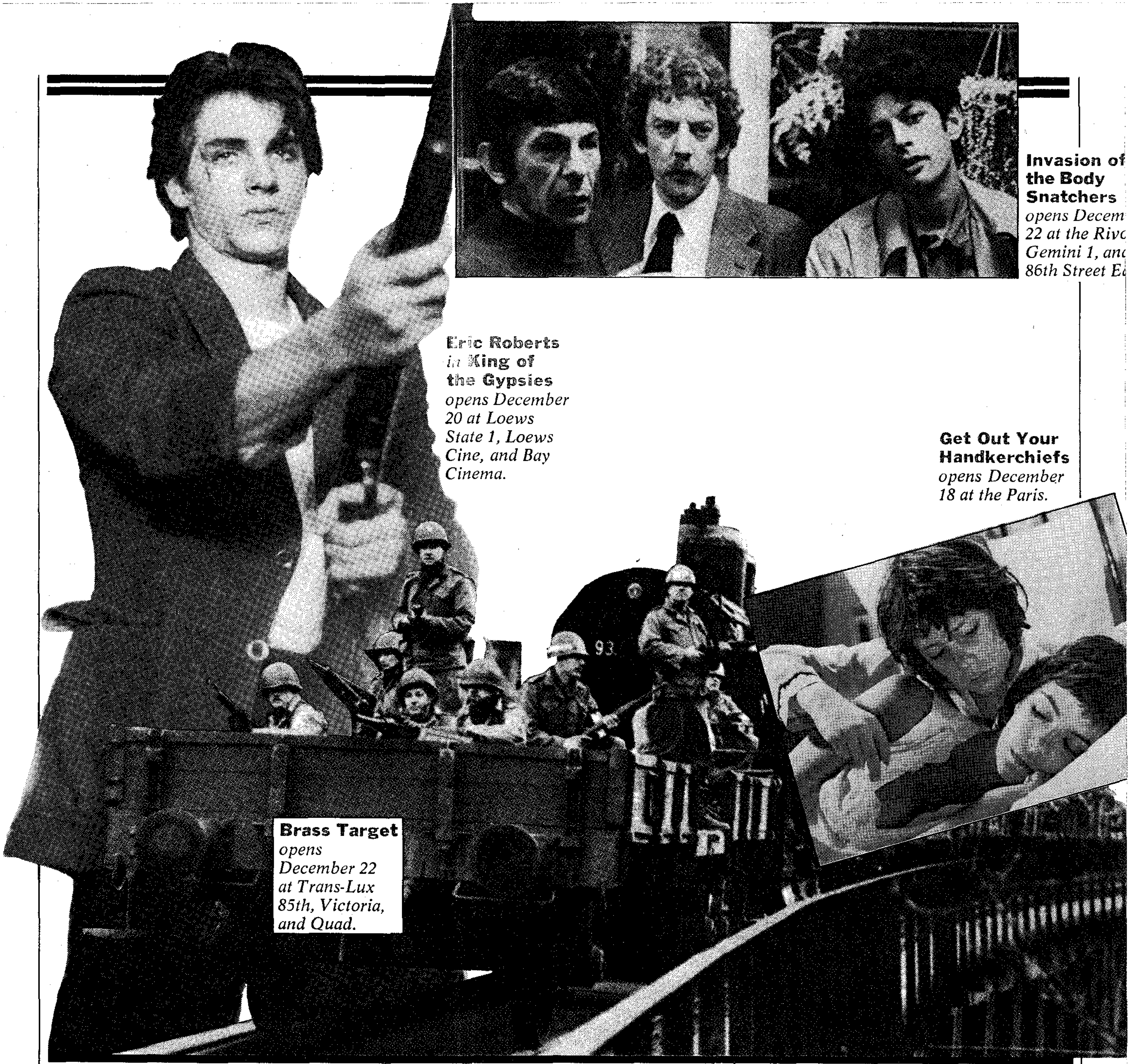


Invasion of the Body Snatchers *opens Decem 22 at the Riv Gemini 1, an 86th Street E*

Eric Roberts *in* **King of the Gypsies** *opens December 20 at Loews State 1, Loews Cine, and Bay Cinema.*

Get Out Your Handkerchiefs *opens December 18 at the Paris.*

Brass Target *opens December 22 at Trans-Lux 85th, Victoria, and Quad.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

December 18 thru January 2

M	T	W	T	F	S	S	M	T
18	19	20	21	22	23	24	25	26
		27	28	29	30	31	1	2

MOVIES

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

EAST SIDE

Art, 36 E 8th (GR 3-7014). *Bread and Chocolate.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 12/21, *Foul Play; Car Wash.* From 12/22, to be announced.

Theater St Marks, 80 St Marks Pl (254-7400). Theater closed thru 12/24. 12/25, 26, *Breakfast at Tiffany's; Roman Holiday.* 12/27, *A Letter to Three Wives; People Will Talk.* 12/28, *One-Way Passage; Jewel Robbery.* 12/29, 30, *Sherlock Holmes and the Secret Weapon; Sherlock Holmes and the Woman in Green.* 12/31, 1/1, *Unfaithfully Yours; Beautiful Blonde from Bashful Bend.* 1/2, *The Great Waltz; The Merry Widow.*

Cinema Village, 22 E 12th (924-3363). 12/17, 18, *Strangers on a Train; Dial M for Murder.* 12/19, *Greetings; Hi, Mom!* 12/20, 21, *The Buddy Holly Story; Janis.* 12/22, 23, *The Damned; Death in Venice.* 12/24, 25, *Finian's Rainbow; Camelot.* 12/26, *The Coconuts; Duck Soup.* 12/27, 28, *Romeo and Juliet; Brother Sun, Sister Moon.* 12/29, 30, *Beatles Around the World; What's Happening?* 12/31, 1/1, *The Boys in the Band; Something for Everyone.* 1/2, *Mado; The Clockmaker.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *Magic.*

Bay Cinema, Second Ave nr 32nd (679-0160). Thru 12/19, *Interiors.* From 12/20, *King of the Gypsies.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *Superman.*

34th St East, nr Second Avenue (683-0255). *Oliver's Story.*

Eastside, 3rd Ave at 55th (755-3020). Thru 12/19, *Watership Down.* From 12/20, *Every Which Way But Loose.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Movie, Movie.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Oliver's Story.*

Plaza, 58th St, E of Madison (EL 5-3320). *The Wiz.*

Baronet, 3rd Ave at 59th (355-1663). *Autumn Sonata.*

Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 12/21, *The Deer Hunter.* From 12/22, *Moment By Moment.*

D.W. Griffith, 59th Street East of 2nd Ave (759-4630). *Interiors.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Same Time, Next Year.*

Cinema II, 3rd nr 60th (PL 3-0774). *Slow Dancing in the Big City.*

Gemini I & II, 2nd Ave at 64th (832-1670). I. Thru 12/21, *A Dream of Passion.* From 12/22, *Invasion of the Body Snatchers.* II. *The Brink's Job.*

Beekman, 2nd Ave nr 65th (RE 7-2622). Thru 12/18, *Magic.* From 12/19, *The Last Wave.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Once in Paris.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). Thru 12/21, *Death on the Nile.* From 12/22, *California Suite.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 12/21, *Comes a Horseman.* From 12/22, *Midnight Express.*

Trans-Lux 85th, at Madison (BU 8-3180). Thru 12/21, *Bread and Chocolate.* From 12/22, *Brass Target.*

UA East, 1st Ave at 85th (249-5100). *National Lampoon's Animal House.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Superman.*

Loews Ciné, 3rd Avenue near 86th Street (427-1332). Thru 12/19, *Paradise Alley.* From 12/20, *King of the Gypsies.*

86th St East, off 3rd Ave (AG 9-1144). Thru 12/21, *Interiors.* From 12/22, *Invasion of the Body Snatchers.*

RKO 86th I & II, at Lexington (AT 9-8900). I. Thru 12/19, *Midnight Express.* From 12/20, *Every Which Way But Loose.* II. 12/18-21, to be announced. From 12/22, *Force 10 From Navarone.*

WEST SIDE

Film Forum, 15 Vandam St (989-2994). Thurs thru Sun at 7:45 only. 12/28-31; 1/4-7, *We Are Arab Jews in Israel.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 12/18, *The Picture of Dorian Gray; The Importance of Being Earnest.* 12/19, *Rashomon; Battle Cry.* 12/20, *The Apprenticeship of Duddy Kravitz; Wedding in White.* 12/21, *Lucia.* 12/22, 23, *Cria; Furtivos.* 12/24, *Rose Marie; Naughty Marietta.* 12/25, *Shall We Dance; The Gay Divorcée.* 12/26, *Dinner at Eight; Grand Hotel.* 12/27, *Adam's Rib; Woman of the Year.* 12/28, *Donkey Skin; Beauty and the Beast.* 12/29, *42nd Street; Footlight Parade.* 12/30, *Horsefeathers; Monkey Business.* 12/31, *David Copperfield; Little Women.* 1/1, *Children of Paradise.* 1/2, Japanese Films.

Waverly, 6th Ave at 3rd St (WA 9-8037). Thru 12/19, *National Lampoon's Animal House.* From 12/20, *Every Which Way But Loose.*

8th St Plyhse, 52 W 8th St (674-6516). *Dossier 51.*

Greenwich, 12th at Greenwich (WA 9-3350). *Midnight Express*

Quad, four cinemas at 34 W 13th (255-8800). I. Thru 12/21, *Foul Play.* From 12/22, *Days of Heaven.* II. Thru 12/21, *The Big Fix.* From 12/22, *A Dream of Passion.* III. Thru 12/21, *Interiors.* From 12/22, *Brass Target.* IV. Thru 12/21, *A Wedding.* From 12/22, *Days of Heaven.*

National, Bdway at 44th (869-0950). Thru 12/21, *Magic.* From 12/22, *California Suite.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Superman.*

Loews State I & II, Bdway at 45th (582-5070). I. Thru 12/19, *Rituals.* From 12/20, *King of the Gypsies.* II. *Oliver's Story.*

Criterion, Bdway nr 45th (JU 2-1796). *The Brink's Job.*

Victoria, Broadway & 46th (354-5636). Thru 12/21, *Goin' South.* From 12/22, *Brass Target.*

Embassy I, Bdway at 46th (757-2408). Thru 12/24, *National Lampoon's Animal House.* From 12/25, *The Wilderness Family II.*

Embassy II, III, IV, Bdway at 47th (730-7262). II. Thru 12/24, *Death on the Nile.* From 12/25, *National Lampoon's Animal House.* III. Thru 12/21, *Foul Play,* From 12/22, *Magic.* IV. *Grease.*

Forum, Bdway at 47th (757-8320). *The Wiz.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. Thru 12/21, *Up in Smoke.* From 12/22, *Force 10 From Navarone.* II. Thru 12/19, *Midnight Express.* From 12/20, *Every Which Way But Loose.*

Rivoli, 49th & Bdway (Cl 7-1635). Thru 12/21, *Paradise Alley.* From 12/22, *Invasion of the Body Snatchers.*

Radio City Music Hall, 6th Ave & 50th (246-4600). *Caravans.* On the stage: "The Nativity."

Guild, 33 W 50th (PL7-2406). *Just Crazy About Horses.*

Ziegfeld, 141 W 54th (765-7600). *Lord of the Rings.*

Festival, 57th nr 6th (757-2715). *Uncle Joe Shannon.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 12/18, *The Goalie's Anxiety at the Penalty Kick; The Scarlet Letter.* 12/19, *Bringing Up Baby; Stage Door.* 12/20, *King of Kings; Nazarin.* 12/21, *Duck Soup; Boudu Saved From Drowning.* 12/22, *The 400 Blows; Jules & Jim.* 12/23, *Camille; Anna Karenina.* 12/24, *Shall We Dance; Gay Divorcée.* 12/25, *Rose Marie; Naughty Marietta.* 12/26, *Bugsy Malone; The Little Colonel.* 12/27, *Chuck Jones Cartoons; Rabbit Punch; Anchors Aweigh.* 12/28, Tex Avery Cartoons; *Sons of the Desert; Busybodies.* 12/29, *Horsefeathers; Monkey Business.* 12/30, *Footlight Parade; 42nd Street.* 12/31, *Adventures of Robin Hood; Captain Blood.* 1/1, *Little Women; David Copperfield.*

Little Carnegie, 57th St nr 7th (246-5123). *The Boys From Brazil.*

Paris, 4 W 58th (MU 8-2013). From 12/18, *Get Out Your Handkerchiefs.*

Cinema III, 59th at the Plaza (752-5959). *Days of Heaven.*

Paramount, 2 Gulf & Western Plaza (247-5070). Thru 12/18, *Magic.* From 12/19, *The Last Wave.*

Cinema Studio I & II, Bdway at 66th (874-8989). I. *Dossier 51.* II. *Rain and Shine.*

Regency, Bdway at 67th (724-3700). 12/17-19, *The Shop Around the Corner; Idiot's Delight.* 12/20-23, *Pride and Prejudice; Kind Hearts and Coronets.* 12/24-26, *Three-Penny Opera; The Blue Angel.* 12/27-30, *Singin' in the Rain; Seven Brides for Seven Brothers.* 12/31-1/2, *The Philadelphia Story; The Apartment.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 12/21, *Bread and Chocolate.* From 12/22, *Days of Heaven.*

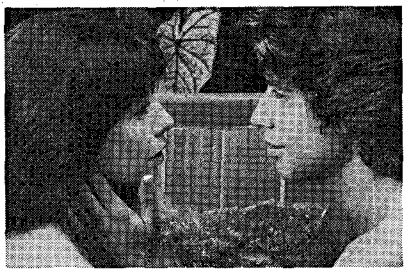
Loews Quad, Bdway at 83rd (877-3190). I. Thru 12/19, *Midnight Express.* From 12/20, *Every Which Way But Loose.* II. *A Wedding.* III. *National Lampoon's Animal House.* IV. *Up in Smoke.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 12/21, *Interiors.* From 12/22, *A Dream of Passion.*

Thalia, 250 W 95th (222-3370). 12/17, 18, *The Chase; Little Big Man.* 12/19, *Red River; El Dorado.* 12/20, 21, *I Want To Live; Smash-Up.* 12/22, 23, *The Ascent; The White Ship.* 12/24, 25, *Yankee Doodle Dandy; Something to Sing About.* 12/26, *Destry Rides Again; River of No Return.* 12/27, 28, *Betty Boop's Rise to Fame; Minnie the Moocher.* 12/29, 30, *Foreign Correspondent; Under Capricorn.* 12/31, 1/1, *It Came From Outer Space; The Mad Magician.* 1/2, *Winchester 73; Man of the West.*

Olympia, Bdway at 107th (865-8128). Thru 12/19, *Comes A Horseman; F.I.S.T.* 12/20-24, *Saturday Night Fever; American Hot Wax.* From 12/25, *The Wilderness Family II.*

LOVE IN A JACUZZI



Lily Tomlin and **John Travolta** confess their love for each other in **Moment by Moment,** opening December 22 at the Coronet.

(Listings subject to last-minute change)

OPENINGS

Get Out Your Handkerchiefs–Bertrand Blier's exhilarating high comedy is about a distraught young husband, Géarard Depardieu, whose heartbreakingly beautiful and delicate wife, Carol Laure, has gone into a mysterious funk. Depardieu picks up a Mozart-loving teacher, Patrick Dewaere, in a Paris restaurant and encourages him to go to bed with Carol—maybe *he* can cheer her up. Yet her depression doesn't lift until she meets a 13-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. Blier's conception of women as an utterly different species, blank and incomprehensible, offends a good many people. But why be offended? The man has turned his own bafflement into comedy and magic. Easily the most courageous and enjoyable foreign film of 1978. Opens December 18 at the Paris.

The Last Wave–Richard Chamberlain stars in a film, made in Australia by Peter Weir, about mysticism, pre-cognition, and the aboriginal primitivism. Opens December 19 at the Beekman and the Paramount.

Every Which Way But Loose–Clint Eastwood's latest film, in which he portrays an easy-going truck driver who also is the best barroom brawler in the San Fernando Valley. With Sondra Locke and Ruth Gordon. James Fargo directed. Opens December 20 at RKO Cinerama II, RKO 86th St I, Eastside, Loews Quad, Waverly.

King of the Gypsies–An attempted *Godfather*-type chronicle of the generations of an American gypsy community from the 1940s to the present. Sterling Hayden, in a blustery, grandstanding performance, is the patriarch, Judd Hirsch is his weak, destructive son, and newcomer Eric Roberts, Hayden's grandson, is the heir apparent who wants to escape. Since the gypsies are shown as silly, deceitful, hysterical people, it's hard to understand why the movie was made. Roberts, a standard, good-looking, androgynous young actor, holds the anecdotal structure together, and fluttery, incoherent Susan Sarandon, as Roberts's mother, does her best to pull it apart. Frank Pierson *(A Star is Born)* adapting Peter Maas's book (which originated as articles in this magazine), directs the picture without any feeling for tempo or rhythm, but the muted, blended colors of Sven Nykvist's photography are consistently pleasing. Opens December 20 at Loews State I, Loews Cine, and Bay Cinema.

Brass Target–Directed by John Hough, film stars Sophia Loren, Max von Sydow, John Cassavetes, and takes the position that Gen. Patton was assassinated, not accidentally killed. Opens December 22 at Trans-Lux 85th, Victoria, and Quad.

California Suite–Alan Alda, Michael Caine, Bill Cosby, Jane Fonda, Walter Matthau, Elaine May, Richard Pryor, and Maggy Smith in a film based on the Neil Simon play, about guests at the Beverly Hills Hotel. Directed by Herbert Ross. Opens December 22 at Loews Tower East and National.

Force 10 from Navarone–Lovers of *The Guns of Navarone,* one of the most exciting idiot war movies of the sixties, should be disappointed by this flatly written and directed pseudo-sequel. Once again a team of Anglo-American warriors battles the Nazis—only this time the setting is Yugoslavia and the objective is to blow up a bridge. The late Robert Shaw stumps around grumpily, Harrison Ford is surprisingly square, Carl Weathers has awful lines, and only Edward Fox as an explosives expert (the old Niven role), gets the right insouciant tone. Directed by Guy Hamilton. Opens December 22 at RKO Cinerama I and RKO 86th St II.

Invasion of the Body Snatchers–Remake of the film classic, this one directed by Philip Kaufman, and starring Donald Sutherland, Brooke Adams, and Leonard Nimoy. Opens December 22 at the Rivoli, Gemini I, & 86th St E.

Moment by Moment–Defenders will say that it's a put-on. Would that it were so. Lily Tomlin plays Trisha, a rich, idle Los Angeles housewife who has left her husband and lives in a posh Malibu colony beach house, where she sits stroking a little white terrier and reading glossy architecture magazines. John Travolta is a self-pitying sponger named Strip, a boy without much intelligence or ambition who cries his way into her arms. Their affair is about as erotic as a weekend spent with the Salvation Army. Tomlin grits her teeth as if she were submitting to a medical examination, while Travolta, stripped down to a pair of black briefs, is served up to the public as a kind of hairy-chested bimbo. Jane Wagner, who has worked with Tomlin on her albums, concert appearances, and TV shows, wrote and directed this embarrassing fiasco. Opens December 22 at the Coronet.

THE MOVIES

Autumn Sonata–In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bald, untextured, tirade-film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. Baronet.

The Boys From Brazil–Gregory Peck barks Nazi rhetoric directly at the camera as a scientist-war-criminal plotting to re-establish the Third Reich, and Laurence Olivier, an aging Viennese Nazi hunter, struggles heroically to foil his plans. It might have been exciting and fun if directed by a Warner Brothers hack of 40 years ago, but Franklin J. Schaffner *(Patton)* kills it with his pompous, big-movie stodginess. Adapted from Ira Levin's novel. Little Carnegie.

Bread and Chocolate–Franco Brusati's poignant comedy (completed in 1974 and just opening here now) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laughs mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Art; thru 12/21, Trans-Lux 85th and Embassy 72nd.

The Brink's Job–Peter Falk plays a compulsive thief, shrewd schemer and organizer of the team that almost got away with the robbery. Directed by William Friedkin, film also stars Peter Boyle, Gena Rowlands, and Paul Sorvino. Criterion; Gemini II.

Caravans–A big, slow, old-fashioned adventure movie based on James Michener's novel and set in "Kashkhan, Zhadestahn... somewhere in the Mideast" but actually shot in the mountains and deserts of Iran. The desert landscape, captured in Douglas Slocombe's excellent, wide-screen photography, is often quite intriguing, but the rest of the movie isn't. Michael Sarrazin, looking like a Beverly Hills lawyer in his tailored bush jacket, wanders around in a jeep searching for Jennifer O'Neill, a rebellious girl who has "crossed the Khyber pass alone on a donkey" in pursuit of her husband (Behrooz Vosoughi), only to leave him for the aging leader of a nomadic tribe (Anthony Quinn). The story doesn't make any sense, but kids should enjoy the scenery. James Fargo directed—dully. On the Big Stage: "The Nativity." Radio City Music Hall.

Children of Paradise–One French classic that never pales on repeated viewings, perhaps because the 1944 Marcel Carné-Jacques Prevert collaboration produced such an abundance of poetry, drama, comedy, music, and mime that there is always something fresh to admire. If Balzac had been a movie director, this is what Paris theatrical life of the 1830's would have looked like. The incredible cast includes Arletty, Jean-Louis Barrault, Pierre Brasseur, Marcel Herrand, and about a half-dozen other great actors. Music by Joseph Kosma and Maurice Thiriet. 1/1, Bleecker St Cinema.

Comes a Horseman–Every big-time director commits a grand folly sooner or later, and this movie is Alan J. Pakula's. It's a solemnly high-minded Western with an ecology twist about two small ranchers (Jane Fonda and James Caan) who fight off a greedy cattle baron (Jason Robards) while oil interests scheme to destroy the land. The conflicts are ludicrously stark and finally unbelievable, and the movie's style conforms to a misbegotten ideal of authenticity—parched, underplayed performances, barely audible dialogue, lighting that is often affectedly dim. After 90 minutes of rectitude Jane Fonda finally smiles at Caan and the effect is like that of the sun breaking through clouds. But most of the movie is gray. The muddled screenplay is by Dennis Lynton Clark. Thru 12/19, Olympia; thru 12/21, 72nd St E.

Death on the Nile–A ponderous, slow-paced, unexciting adaptation of Agatha Christie. (If Christie wasn't a quick read, then what in the world was she?) Peter Ustinov plays ace detective Hercule Poirot *soberly,* which is a bore. Bette Davis and Maggie Smith are fun together, but no one else in the huge cast distinguishes himself. What is the point of this dreadnought approach to a basically frivolous genre? Thru 12/21, Loews Tower East; thru 12/24, Embassy II.

The Deer Hunter–Michael Cimino's amazingly vivid, large-scaled account of a community of Pennsylvania steelworkers during the Vietnam period begins with scenes of work, boozing, hunting, and a jubilant Russian Orthodox wedding celebration. Then three of the men (Robert De Niro, Christopher Walker, and John Savage) go off to Vietnam and suffer the sheer dislocating weirdness and uncontrollable savagery of the war. This section of the movie has scenes of devastation and terror that are without equal in American cinema. Returning home, war-hero De Niro tries to pull the shattered community together. It's an extraordinarily powerful work that alternates moods of joy and suffering, murderous realism and mystical exaltation. With Meryl Streep, George Dzundza, Chuck Aspegren, and, memorably, the late John Cazale. Written by Deric Washburn. Thru 12/21, Coronet.

Dossier 51–Michel Deville, formerly the director of frothy comedies and period pieces, sets out to confront us with our own morbid curiosity in this sinister psychological suspense-thriller about the entrapment of a young French diplomat by an unnamed intelligence service (presumably the CIA or KGB). As we examine the evidence about the diplomat gathered by the spies, we wonder, as they do, what the man's hidden weaknesses might be. A fascinating, often witty film, but a little pushy in its assumptions; after all, Deville constructed the puzzle on screen, not us, and we react in the only way his narrative allows us to react. Adapted from a novel by Gilles Perrault that is reported to have served as a textbook for Cuban intelligence agents. Cinema Studio I; 8th St Plyhse.

A Dream of Passion–Melina Mercouri rampages her way through the floridly written role of a famous Greek actress who returns home to play Medea on stage. During the rehearsal period she meets an imprisoned American woman (Ellen Burstyn) who has killed her own children in order to punish her adulterous husband—a real Medea, savage and desperate. The encounter should produce a change in Mercouri but instead it only produces an occasion for more self-display. The movie is a bit much. Written and directed by Mercouri's husband, Jules Dassin. Quad; thru 12/21, Gemini I; from 12/22, New Yorker.

The Gay Divorcée–This was the movie, made in 1934, that established the Fred Astaire-Ginger Rogers relationship for all time (previously, they had appeared together only in minor roles, in *Flying Down to Rio*). The farce plot is functional at best, with a lot of pleasant, uninspired clowning by Edward Everett Horton, Alice Brady, Eric Blore, and Erik Rhodes, but who cares? We would sit through Horton's fumbling a dozen times to see Astaire singing and dancing "A Needle in a Haystack" alone in his bedroom, and a hundred times to see Fred and Ginger doing "Night and Day," arguably the most sublimely romantic episode in the history of American film. Music by Cole Porter and others. Mark Sandrich directed and Dave Gould staged the dance ensembles, including "The Continental." 12/24, Carnegie Hall Cinema; 12/25, Bleecker St Cinema.

Grease–Why do kids love John Travolta so much? Perhaps because he's a romantic hero with a broad streak of silliness and self-parody, beautiful one moment and odd-looking the next. He never gets the chance to bust loose in this big, klutzy musical, but he's still sensationally funny. The rest of the movie is an inflated pastiche of '50s musicals (calling it a parody doesn't help—it's still banal). Stockard Channing, as the class bad girl, displays some nifty comic timing, but Olivia Newton-John is so bland that you wish a juvenile delinquent would come along and stomp on her. Patricia Birch did the undistinguished choreography and Randall Kleiser directed. Embassy IV.

Just Crazy About Horses–A film odyssey into the world of horses and the people who love them, narrated by Tammy Grimes, covering the whole range of people's obsession with expensive horses. Guild.

Lord of the Rings–Parents planning to punish their children this holiday season should take them to see this confused, violent, charmless adaptation of J. R. R. Tolkien's classic narrative. Animator Ralph Bakshi, best known for his hellish urban comedies *(Fritz the Cat, Heavy Traffic),* has produced a battle epic in red and black that is often striking visually but impossible to get into emotionally. Stunned by a mess of mysterious names and creatures, the uninitiated viewer hasn't the slightest idea who is killing whom, or why any of it matters. Where is Tolkien's charm, his storyteller's clarity and sweep? Disney's animated features were often scary but they were always lucid, they didn't leave children suspended in the air, whereas Bakshi, too nihilistic to tell a story straight, frightens viewers without resolving anything. Ziegfeld.

Magic–A shallow, gimmicky thriller about a psychotic ventriloquist (Anthony Hopkins) and his demonic dummy. Who dominates whom? And who cares? Much of William Goldman's screenwriting is on the level of an old Rod Serling show; specifically, the plot seems stolen from the Michael Redgrave episode in the infinitely superior 1946 British horror film, *Dead of Night.* Ann-Margret is on hand as the owner of a Catskills resort (!?), and Burgess Meredith, also trying to be Jewish, plays a tough old talent agent based on "Swifty" Lazar. The movie works you up over nothing. Richard Attenborough has improved as a director and should find some decent material. With Ed Lauter. Gramercy; thru 12/18, Beekman and Paramount; thru 12/21, National; from 12/22, Embassy III.

Midnight Express–The true story of Billy Hayes, an American student arrested in Turkey in 1970 for drug possession (hash) and sentenced to years of torment in an Istanbul prison. Brutal, scary, and occasionally very exciting, the movie never overcomes the basic problem of glorifying a boy more foolish than heroic. It's also violently and irrationally anti-Turkish (without exception Billy's Turkish fellow prisoners, as well as the guards, are subhuman). It seems to be a gigantic cautionary tale for middle-class tourists: Don't get caught. Starring newcomer Brad Davis and featuring John Hurt, Randy Quaid, and Mike Kellin. Alan Parker directed. Greenwich; thru 12/19, RKO Cinerama II, Loews Quad, and RKO 86th St I; from 12/22, 72nd St E.

Movie, Movie–Stanley Donen's two-part film, which parodies the up-from-poverty boxing films and the Busby Berkeley backstage musicals of the thirties, is affectionate, funny, and often highly skilled, but it still seems hardly worth the trouble. Why spoof two genres that no one took very seriously in the first place? Why not put some fresh experience on the screen? As the earnest young boxer newcomer Harry Hamlin is aggressively sexless (no traces of William Holden or John Garfield here), but Barry Bostwick is sensational as the singing and dancing hero of the musical. Donen, a veteran director of musicals, is at his best in the gleaming production numbers: He and choreographer Michael Kidd honor the lyrical impulse at the heart of Berkeley's most garish inspirations. With George C. Scott, Trish Van Devere, Eli Wallach, Red Buttons, and, in the Ruby Keeler role, talented Rebecca York. Sutton.

National Lampoon's Animal House–A genial, uneven, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. To dismiss it as infantile isn't saying much, since infantilism is precisely the point of frat-house humor. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young make-out artist. Directed by John Landis. U.A. East; Loews Quad; thru 12/19, Waverly; thru 12/24, Embassy I; from 12/25, Embassy II.

THERE IS NO SANTA CLAUS?

Shirley Maclaine and **Jack Lemmon** in Billy Wilder's **The Apartment** (1960), which shares the bill December 31 thru January 2 with George Cukor's **The Philadelphia Story** at the Regency.

Oliver's Story–Ryan O'Neal is numbed by the death of his young wife and in this sequel to *Love Story* tries to find forgetfulness. With Candice Bergen, Nicola Pagett, Edward Binns. Directed by John Korty. Loews State II; Trans-Lux East; 34th St East.

Once in Paris–A surprisingly effective and enjoyable little movie by Frank D. Gilroy (he wrote, directed, produced) about a naive American screenwriter (Wayne Rogers) who goes to Paris to work and falls in with two people who have been around the track a few times—a tough, alarmingly versatile chauffeur (Jack Lenoir) and a beautiful English woman (Gayle Hunnicutt, who's from Texas, but

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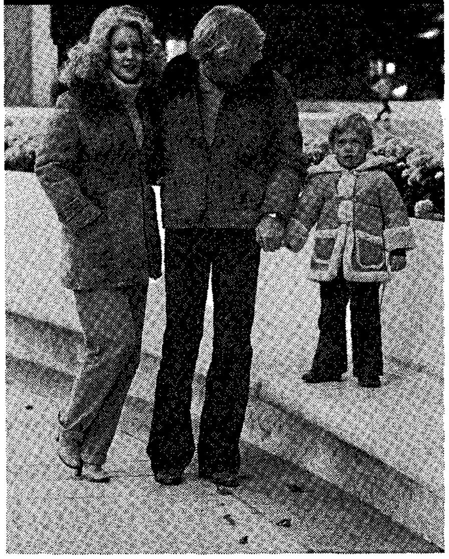

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AROUND TOWN

you'd never know it) looking for a temporary bed partner. The movie might be called "bittersweet" (with an emphasis on bitter), but that sounds cliched, and there are no cliches here. 68th Street Playhouse.

Pride and Prejudice–The best of MGM's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she became later on, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I do not wish to exhibit myself to the middle classes." With Edna May Oliver as Lady Catherine. Robert Z. Leonard directed the lavish 1940 production, and Aldous Huxley worked on the screenplay. 12/20-23, Regency.

Rain and Shine–A new Hungarian comedy film in which a family of wealthy country folk invite a bureaucrat from the city into their home for social reasons. Cinema Studio II.

Same Time, Next Year–Robert Mulligan's adaptation of Bernard Slade's play rather embarrassingly displays its Broadway origins. The basic plot gimmick —a housewife (Ellen Burstyn) and an accountant (Alan Alda), both married, meet once a year for twenty-six years—requires an audience that finds adultery endlessly titillating yet also believes in the sanctity of marriage. In this film, adultery functions as a kind of spiritual toning-up exercise for the greater rigors of marital boredom. The movie confines us to a single ugly motel room and features the kind of wardrobe-room ingenuity in costuming and aging techniques (we see the lovers at five-year intervals) that may be exhilirating on stage but looks phony in movies. Ellen Burstyn's charm occasionally breaks through the claustrophobic settings, but Alan Alda is disappointingly callow. Cinema I.

Slow Dancing in the Big City–"Why did you become a dancer?" the man asks, and without batting an eyelash the woman replies, "The sky always seemed a better place to be." Has there ever been so much high-flown gibberish in a single movie? Wind seems to be blowing through the empty spaces in the screenwriter's head. Written by Barra Grant and directed by John G. Avildsen *(Rocky)*, this romance between a bathetic, man-of-the-people newspaper columnist (Paul Sorvino) and a high-strung, ailing ballet dancer (Anne Ditchburn), is probably the most shameless and synthetic tear-jerker since *Love Story*. Sitting through it is like watching all 18 hours of a Jerry Lewis telethon. Cinema II.

Superman–Marlon Brando and Gene Hackman head the cast. Christopher Reeve has the title role and Lois Lane is played by Margot Kidder. Directed by Richard Donner from a story by Mario Puzo. Loews Astor Plaza, Loews Orpheum, Murray Hill.

Uncle Joe Shannon–Burt Young plays a once-successful musician whose life was destroyed by a family tragedy. Also in the cast are Doug McKeon, Madge Sinclair, and Jason Bernard. Directed by Joseph C. Hanwright. Festival.

A Wedding–Two large families—one old-money WASP (with an admixture of Italians), the other nouveau-riche vulgar—gather at a posh Illinois mansion to celebrate the marriage of their children. What results is a total shambles. Robert Altman's comedy, his twelfth film in nine years, is in his satirical multiple-vignette style, but the satire is a little thin and derisive this time. The movie is a considerable formal achievement, but it's deficient in feeling. The huge cast includes Lillian Gish, Carol Burnett, Vittorio Gassman, and Mia Farrow. Quad; Loews Quad.

The Wiz–Monstrously overproduced and underfelt all-black musical version of *The Wizard of Oz*. Diana Ross, singing and acting well in a basically synthetic role, is Dorothy—not a teenage girl but a 24-year-old Harlem schoolteacher afraid of life. She travels through Oz (a half-realistic, half-fantastic New York) looking for the Wiz (Richard Pryor) and accompanied by the Scarecrow (high-voiced Michael Jackson), the Tin Man (Nipsey Russell), and the Lion (Ted Ross). Tony Walton's huge sets serve mainly as static backdrops, and director Sidney Lumet can't seem to find a place to put the camera. The gigantic production numbers are shot from so great a distance that we can't see dance movement. *The Wiz* is a Radio City Music Hall version of soul. With Lena Horne and Mabel King. Plaza; Forum.

AROUND TOWN

Theater

ON BROADWAY

Monday, December 18

Ballroom–Dorothy Loudon and Vincent Gardenia co-star in a new musical based on the TV play, "The Queen of the Stardust Ballroom," about a group of middle-aged people who spend a great deal of time at a public ballroom. Book by Jerome Kass; music by Billy Goldenberg; lyrics by Alan and Marilyn Bergman. Director/choreographer Michael Bennett. Majestic, 247 W 44th (246-0730).

A Broadway Musical–With music and lyrics by Charles Strouse/Lee Adams, book by William F. Brown. With Warren Berlinger, Gwyda DonHowe, Irving Lee, and Alan Weeks. Previews now prior to a 12/21 opening. Lunt-Fontanne, 205 W 46th (JU 6-5555).

Wednesday, December 27

The Grand Tour–Joel Grey stars in a new musical by Stewart and Mark Bramble, music and lyrics by Jerry Herman. Based on S.N. Behrman's play *Jacobowsky and the Colonel.* With Ron Holgate, Florence Lacey, Travis Hudson. Directed by Gerald Freedman. Choreographed by Donald Saddler. Tues thru Sun at 8. Mats Wed, Sat at 2; Sun at 3. Previews start tonight prior to a 1/11 opening. Palace, 1564 Bdway (757-2626).

CURRENT

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Longacre, 220 W 48th (246-5639).

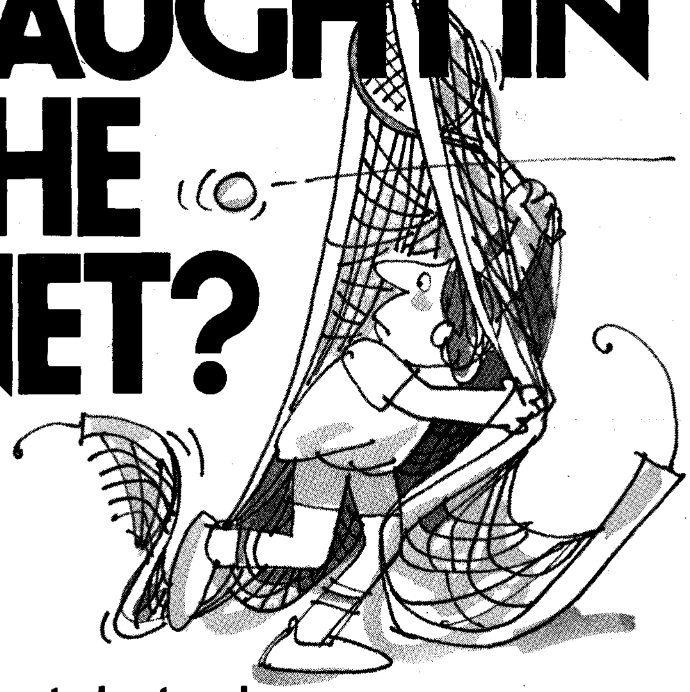
Annie–*Oliver Twist* in drag, but — given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil. Thomas Meehan's book is a far cry from Harold Grey's comic-strip *Annie,* as is Charles Strouse's score from his best work, but Shelley Bruce is touching in the title role. Tues thru Sat at 8; mats Sat at 2; Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Mon thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. 46th St Theater, 226 W 46th (246-0246).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. From 12/22, Laurence Luckinbill & his wife Robin Strasser play the leading roles. Mon, Tues, Wed, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Thru 1/13 (will reopen at the Eugene O'Neill on 1/16). Imperial, 249 W 45th (265-4311).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

The Crucifer of Blood–A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by



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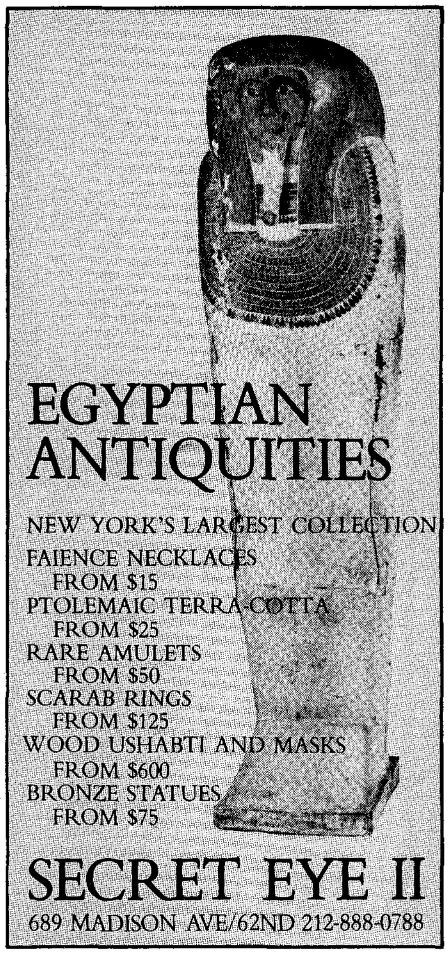

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Paul Giovanni who based it on Doyle's writings. Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Helen Hayes Theater, 210 W 46th (246-6380).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 W 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. With John Wood, Marian Seldes, and Richard Woods. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

Eubie!–Based on songs by Eubie Blake, revue is a nice old-fashioned black musical of the kind we could have seen with rapture on Broadway some four or five decades ago. There is talent here and there is fun to be had. But if you can get into *Ain't Misbehavin'* you can see the same sort of thing brought brilliantly up-to-date. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ambassador, 215 W 49th (541-6490).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols. With Maureen Stapleton and E.G. Marshall. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Thru 12/31, John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

I Love My Wife–The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton, done as a series of skits, with a Cy Coleman score and the direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed

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& Sat at 2; Sun at 3 p.m. Thru 12/30. Uris, 51st betw 7th & 8th (586-6510).

The Kingfisher–Claudette Colbert, Rex Harrison, and George Rose in a new play by William Douglas Home, about a famous novelist and a woman who become romantically involved again after a lapse of forty years. Directed by Lindsay Anderson. Mon thru Sat at 8; mats Wed & Sat at 2. Biltmore, 261 W 47th (JU 2-5340).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Wed, Sat & Sun at 2 p.m.; & a 5 p.m. perf on Sun. Thru 12/31. Cort, 138 W 48th (489-6392).

Man and Superman–George Bernard Shaw's play, with George Grizzard, Ann Sachs, Philip Bosco, and Richard Woods. Directed by Stephen Porter. Runs thru 2/18/79. Circle in the Square, 1633 Bdway (581-0720).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (398-0280).

Runaways–This entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; mats Sat & Wed at 2, Sun at 3 p.m. Plymouth, 236 W 45th (730-1760).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (247-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–Bill Manhoff's *The Owl and the Pussycat,* 12/29-31, at 7 p.m. Emlyn Williams's *A Murder Has Been Arranged.* 12/29, 30. 1/5, 6, 12, 13, 19, 20, 26, 27. $3. Academy Arts, First Ave at 51st (486-1431).

Acme Repertory–G.B. Shaw's *Mrs. Warren's Profession;* Peter Shaffer's *Black Comedy.* Both run thru 12/30. The Cubiculo, 414 W 51st (279-9321).

Alice in Wonderland–Musical based on the Lewis Carroll classic. 11 a.m. and 2 p.m. Tues thru Fri. On Sat, 2 & 5 p.m. Sun & Mon, at 1:30 & 4 p.m. By the Prince Street Players. Town Hall, 123 W 43rd (354-1032).

Approaching Zero–Thom Thomas's play, based on Georg Kaiser's *The Gas Trilogy.* Tues thru Sun, thru 12/23. $5. La Mama, E.T.C., 74a E 4th St (475-7710).

Are You Now Or Have You Ever Been–Eric Bentley's play of the Hollywood witch-hunt of the 50s, directed by John Bettenbender. With Jerry Ver Dorn, David Barker, Benjamin Bettenbender, and Robert Nichols. Promenade Theater, Bdway at 76th (799-7690).

Buried Child–Sam Shepard's play set on an Illinois farm, directed by Robert Woodruff. Tues thru Fri at 8; Sat at 6 & 10; Sun at 3 & 7:30. Theatre de Lys, 121 Christopher St (924-8782).

Candida–GBS's comedy starring Joan Copeland and Barry Boys. 12/21-3/25. Roundabout/Stage Two, 307 W 26th (924-7160).

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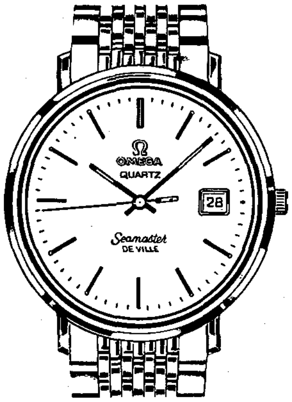

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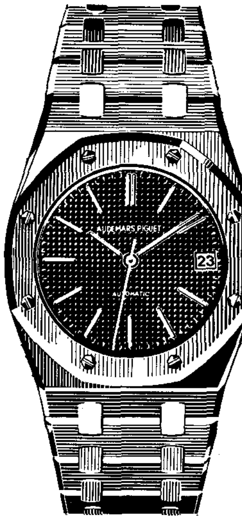

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The Coach of the Six Insides–Jean Erdman's adaptation in dance, song, and fun. 12/26-1/14. Tues thru Sun at 8; mat Wed at 2. $3. Theater of the Open Eye, 316 E 88th (534-6909).

Colonnades Rep–Louis Phillips's *The Ballroom in St. Patrick's Cathedral* alternates with Moliere's *In Spite of Himself.* Colonnades Theater Lab, 428 Lafayette St (673-2222).

Cops–A play by Terry Curtis Fox, directed by Richard Schechner, set in an all-night diner in Chicago. Tues thru Thurs at 8:30, thru 1/4. $5. Performing Garage, 33 Wooster St (966-3651).

CSC Repertory–Shakespeare's **Hollow Crown Trilogy**—*Richard II, Henry IV,* Parts I & II, in rotating repertory thru 12/31 Tues thru Fri at 8; Sat at 7 & 10:15 p.m.; Sun at 3 & 7 p.m. CSC Repertory, 136 E 13th St (677-4210).

Daughters of the Mock–Judi Mason's play, performed by the Negro Ensemble Company. Tues thru Fri at 8; Sat at 8:30; Sun at 7 p.m. mats Sat at 3:30, Sun at 2:30. St Mark's Plyhse, 133 Second Ave (674-3530).

The Diary of Anne Frank–A revival of the Goodrich/Hackett play, with Eli Wallach, his wife Anne Jackson, and their two daughters, Roberta and Katherine. Tues thru Sat at 8; Wed & Sat mat at 2; Sun mat at 3 p.m. Theater Four, 424 W 55th (246-8545).

Drama Committee Repertory–Stephen Crane's *The Blue Hotel & The Monster,* Sun, 5 & 8 p.m. Mon & Tues, 8 p.m. thru 12/31. Oscar Wilde's *Lady Windemere's Fan,* Fri & Sat at 8, Sun at 2. Thru 12/31 $3. 17 W 20th (929-8377).

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Quentin Crisp stars in a one-man show entitled **An Evening with Quentin Crisp,** in which he chats with the audience, discusses various life styles and engages in a question-and-answer period. Tues thru Fri at 8; Sat at 7 & 10; Sun at 4 & 7:30. Previewing now and opening on December 20 at 6:45. Players Theater, 115 MacDougal St (254-5076).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7 Astor Place Theater, 434 Lafayette St (254-4370).

The Flying Doctor–Moliere's play, adapted and directed by Gary Beck. 12/21-23, 28-30, 1/4-6, 11-13, at 8 p.m. $3. Sidewalks Theater, 152 W 42nd St, 12th floor (450-9381).

Grand Magic–Eduardo de Filippo's play starring Tony Musante and Fred Gwynne. Tues thru Fri & Sun at 7:30; Sat at 4 & 8:30, Sun at 3 p.m. Manhattan Theater Club, 321 E 73rd (472-0600).

Gulliver's Travels–William M. Hoffman's version with music and lyrics by John Braden, directed by John Vaccaro. Thurs thru Sun at 7:30, thru 12/24. Free. La Mama, 74a E 4th St (475-7710).

I'm Getting My Act Together Taking It on the Road–The Cryer/Ford musical, directed by Word Baker. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7 p.m. Circle in the Square Downtown, 159 Bleecker St (254-6330).

The Incredible World of Magic & Illusion–Richiardi, master of illusion, stars in an excellent and entertaining revue featuring a cast of expert magicians from all parts of the world. Tues thru Thurs at 8 p.m.; Fri & Sat at 7:30 & 10 p.m.; mats Sat & Sun at 3. Village Gate, 160 Bleecker (473-7270).

In the Recovery Lounge–A comedy by James Farrell, directed by Marshall W. Mason. Tues thru Fri at 8; Sun mat at 3, thru 12/31 Circle Repertory, 99 Seventh Ave So (924-7100).

Jean Cocteau Repertory–12/29, 30, at 7:30, and 12/31 at 3 p.m. *Le Cid.* 12/30 at 10:30 p.m. *Exit the King.* Bouwerie Lane Theater, 330 Bowery (677-0060).

Jimmy & Billy–A new musical about the presidential family by David I. Levine and Pat Curtis. Tues thru Fri at 8; Sat at 7 & 10; mat Wed at 2 & Sun at 3 p.m. Westside Theater, 407 W 43rd (541-8394).

The Knight of the Burning Pestle–Beaumont & Fletcher's satire featuring a play within a play, directed by Michael Bloom. Thurs thru Sat at 8 p.m. Sun at 5 p.m. Thru 12/24. $3. NYTE, 62 E 4th St (477-4120).

Last Days at the Dixie Girl Cafe–Comedy-drama by Robin Swicord, directed by Lynn M. Thomson. 12/21-23, 27-30; 1/3-7 $3. 3 Muses Theater, Ansonia Hotel, 73rd & Bdway (242-3900).

Long Day's Journey Into Night–Eugene O'Neill's play, directed by Sonia Moore. Thurs thru Sat at 8; Sun at 2 p.m. thru 1/17. $6. Greenwich Mews Theater, 141 W 13th St (755-5120).

Monkey–Adapted from the 16th century Chinese folk novel, told with song, dance, masks, puppets. 12/20-22, 26-31; 1/3-7, at 8 p.m. (12/25, 30, 31; 1/6, 7, at 3 p.m. only). $3.50. St Clements, 423 S 46th (246-7277).

The Passion of Dracula–A totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

Porno Stars at Home–Leonard Melfi's play relates problems and conflicts of a group of porno stars whose lives are at a crossroads. With Alan Brooks, Jody Catlin, Justin Deas, Tara Tyson, and Meg Wittner. Courtyard, 39 Grove St (765-9540).

Shipping Out: Games of Chance on the High Seas–Comedy with orchestra by Medicine Show and Stephen Policoff, music by Donald Johnston. Wed thru Sat at 8 p.m. thru 1/6. Newfoundland, 6 W 18th (255-4991).

Simply Heavenly–Langston Hughes's play, directed by Mical Whitaker. Thurs thru Sun, thru 1/7, at 8 p.m. 36 W 62nd, 4th floor (581-9110).

Softly Comes a Whirlwind–Musical conceived and directed by Barbara Ann Teer about a woman who discovers her power as she expresses her innermost desires. *Fri & Sat at 8; Sun at 3, thru 12/23.* $6.50. National Black Theatre, 9 E 125th (427-5615).

St. Joan of the Microphone–A disco-musical by Lanny Meyers and Arthur Morey, starring Mercedes Hall. From 12/22 to 1/7, at 8 p.m. with mats 1/1 & 7 at 3 p.m. AMDA Theater, Ansonia Hotel, 73rd & Bdway (513-2925).

Taxi Tales–Five stories set in cabs by the great Leonard Melfi, directed by Edward Berkeley. Tues thru Sat at 8; mats Sat at 2; Sun at 3 with a 7:30 perf. Sun. From 12/21 Century Theater, 235 W 46th (739-7177).

Three Places in Rhode Island–A trilogy by Spalding Gray and Elizabeth LeCompte. Fri thru Sun, thru 1/14. $4. Performing Garage, 33 Wooster St (966-3651).

Total Recall–Martin Halpern's play, directed by Ronald Roston, starring Lindsay Crouse and Bruce Gray. Tues thru Fri at 11 p.m. 12/19-29. $3. Circle Repertory, 99 7th Ave So (924-7100).

Touching Bottom–Steve Tesich's three short plays about survival choices, with Harold Gould and Lois Smith. Directed by Robert Brink. Tues thru Sun. $9. American Place Theater, 111 W 46th (247-0393).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a *three-member cast (Sally Sockwell, Cordis Heard,* Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W 43rd St (541-8394).

What You Gonna Name That Pretty Little Baby?–Conceived and directed by Vinnette Carroll, choreography by Talley Beatty. Thru 12/31 $3. Urban Arts Corps, 26 W 20th (924-7820).

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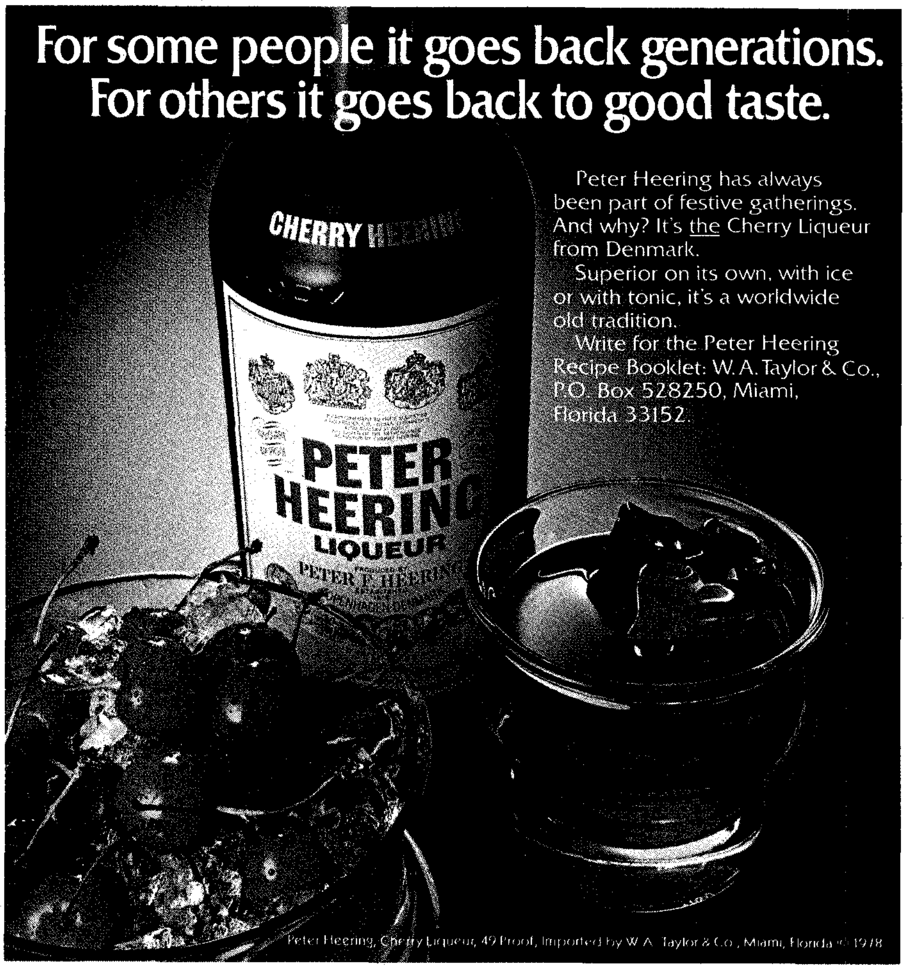
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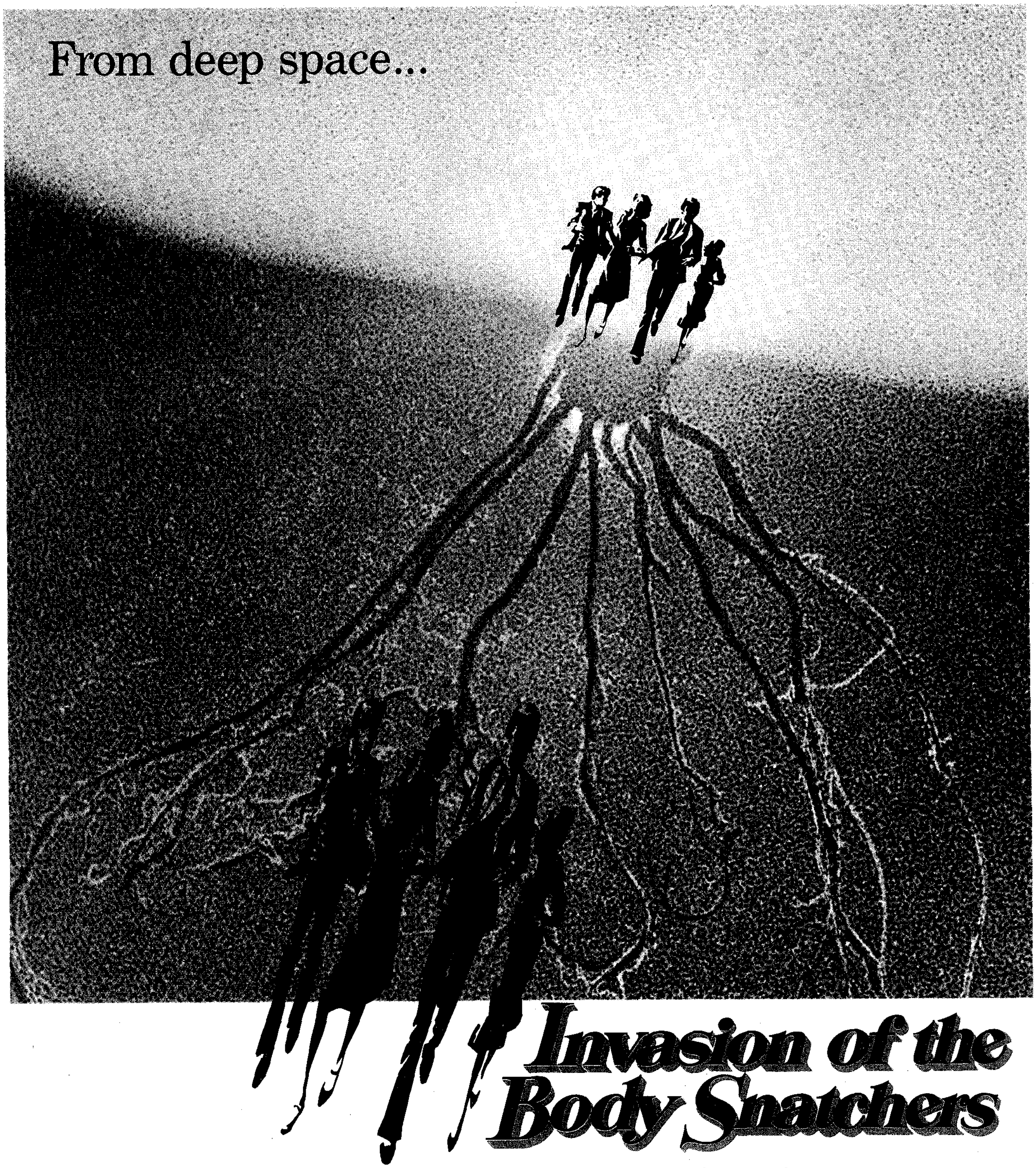
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Invasion of the Body Snatchers

The seed is planted...terror grows.

A Robert H. Solo Production of A Philip Kaufman Film
"Invasion of the Body Snatchers"
Donald Sutherland · Brooke Adams · Leonard Nimoy
Jeff Goldblum • Veronica Cartwright • Screenplay by W. D. Richter,
Based on the novel "The Body Snatchers" by Jack Finney • Produced by Robert H. Solo
DOLBY STEREO™ Directed by Philip Kaufman **United Artists** A Transamerica Company PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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Starts December 22nd At Specially Selected Theatres!

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

Playboy Club–5 E 59th. In Lainie's Room: Thru 12/23, Lana Cantrell. 12/26-31, singer Liz Torres. 1/2-13, singer O.C. Smith. In the Cabaret: 12/22, 23, 29-31, impressionist/singer Ben Powers (840-7494).

Rainbow Grill–65th floor, Rockefeller Plaza. *Viva! Viva!* a revue with seven chorus girls and five chorus boys. Thru 12/31. Between & after shows—Disco-dancing to a light show (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra nightly, except Monday (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge–309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (UN 1-4505).

Roma di Notte–137 E 55th. Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 Orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland–239 W 52nd. Enormous ballroom open for dancing Wed & Fri from 5:30; Thurs & weekends from 2:30. American & Latin bands, with Ruben Hernandez officiating at the disco's midnight sessions, Wed, Fri & Sat (247-0200).

Shepheard's–Park Ave & 56th. Disco dancing continuously on the glass floor. Thru 12/30, The Hi Lads and A Lass at 9:30, 11:30 & 1:15 a.m., early show at 9 p.m. Fri & Sat (421-0900).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

Stork Club–112 Central Park South. Perhaps the most elegant room for dining and dancing in the city. Horace Diaz and his quartet supply dance music Mon thru Sat 8:30 p.m. til 1:30 a.m. (581-7080).

Touches–190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

THE HOTEL ROOMS

Biltmore, 43rd St at Madison (687-7000, ext.424). **Under the Clock:** The Phillips Brothers, with drums and piano, from 8 p.m. to 1 a.m. Mon thru Fri. **Cafe Fanny:** Curtis Sisters play Mon thru Fri 6 to 11 p.m.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** thru 12/31, Bobby Short plays Tues thru Sat at 9:45 & 11:30. From 1/2, the jazz pianist George Shearing takes over, to remain thru 3/3. He will be backed by Brian Torff on bass. **Bemelmans Bar:** Pianist Barbara Carroll here thru 12/31.

Hilton–53rd & 6th Ave (JU 6-7000) **Kismet Lounge:** Singer/pianist Karen Brown here from 6 p.m. to midnight Thurs thru Mon. An alternate pianist entertains on Tues & Wed.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** A rich and irresistible room, with a trio that you can dance *and* listen to. Bucky Pizzarelli, the masterful seven-string guitarist, leads his piano-bass trio through medleys of good tunes, ranging from swingers to ballads with an occasional Django Reinhardt thrown in for contrast. Tues thru Sat, 8:30 to 12:30 a.m. A pianist takes over Sunday and Monday.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret. Thru 1/6, Strawberry. **The Falstaff Room:** Singer-pianist Judy Keithley, 5 to 10 p.m., Mon thru Fri. And from 10 p.m. to 1 a.m. singer/pianist Jennifer Scott.

Sherry-Netherland, 781 Fifth Ave (EL 5-2800). **Le Petit Restaurant:** pianist/composer/arranger Earl Rose plays from 8 to 1 a.m.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Fri, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist Bob Page, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

UN Plaza, 44th & First Ave (355-3400). **Ambassador Lounge:** Greenhouse with muted lights is the setting for Dick Hankinson at the piano, Mon thru Fri. Sun, 6-midnight, pianist Earl Rose.

Waldorf-Astoria, 49th St & Park Ave (355-3000). **Peacock Alley Lounge:** Cole Porter melodies played on his own piano, Tues thru Sat, 7:30 to 12:30 a.m. by pianist Jimmy Lyon.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

Ali's Alley–77 Greene St. On Monday nights, Jaki Byard, a bustling, brilliant pianist-arranger-bandleader, fronts the Apollo Stompers, a roiling 17-piece band with singers and a tap dancer who does "Take the A Train" (226-9042).

Arthur's Tavern–57 Grove St. On Monday nights, 9:15 until 1 a.m., this cozy neighborhood bar rings with the vigor of amateur Dixieland; in its 18th year, it's the longest running gig in New York, and always packed. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

The Ballroom–458 West Bdway. Thru 12/30, Larry Kert, at 8:30 & 10:30 p.m. 12/31, Margaret Whiting, with William Roy at the piano, at 8:30 & 11 p.m. (673-9121).

Beefsteak Charlie's–Fifth Ave & 12th St. Helen Humes's dazzling bright voice enhances blues and ballads with equal authority (490-7000).

Bondini's–62 W 9th St. Thurs thru Sat, Peggy Hewett, Norman Rollings, and the all-girl orchestra of Miss Faun, present a musical fantasy, "To the Happiness of Us All" Thurs at 11; Fri at 11:30; Sat at midnight (777-0670).

The Bottom Line–15 W Fourth St. Thru 12/20, Be-Stiff Route 78 Tour (at 7:30 & midnight only). 12/22, 23, Aztec Two-Step. 12/29-31, Redd, Hedwig & Crossley; Robert Kraft & The Ivory Coast (228-6300).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing. And he plays on possibly the best instrument in town, an August Foster piano. 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Sandra Alexander entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. The city's bastion of traditional jazz boasts a house band led by club-owner Red Balaban, and includes the patriarch of jazz trombone, Vic Dickenson. On Sundays, a young tenor saxophonist named Scott Hamilton leads his own band and does very nicely by the Ben Webster-Don Byas tradition (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter is fast becoming a landmark, having established herself as a near-permanent resident of this famous restaurant-boite. She sings standards and originals, and she's swinging and irreverent way beyond her 83 years. Rose Murphy, she of the chichichis, comes in on Sundays (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Phil Leshin (794-2700).

Crawdaddy–45th St & Vanderbilt. Warren Vaché a trumpeter whose influences include the near-vibratoless lyricism of Beiderbecke and the labyrinthine melodies of bop, brings a trio in this genuine New Orleans restaurant beginning 12/18. (687-1860).

Le Farfalle–209 W 48th. Split-level disco with large dance floors and extra special effects. Wed thru Sun from 10 p.m. to 7 a.m. (582-0352).

Grand Finale–210 W 70th. (362-6155).

YOUNG MEN WITH HORNS

The Brecker Brothers, jazz musicians, hold forth at **Seventh Avenue South,** (#21 to be exact) 12/26-31. Music starts at 10 p.m. At the same place, 12/19, 20, a group known as Cosmology. And 12/21-24, Abdullah Ibrahim "Dollar Band". 242-4694 for reservations.

Great Aunt Fanny's–340 W 46th. Pianist/singer Gladys Easter is currently celebrating her fourth year here and plays Wed thru Sat from 9:30 til closing. In the heart of the theater district (765-7374).

Gregory's–First Ave at 63rd. Mondays, this very handy bar with an exceptional juke box, presents Al Haig, one of the masters of modern jazz piano; Chuck Wayne, the fleetest of bop guitarists, comes in on Tues, and his former partner in duets, guitarist Joe Puma, joins with pianist Hod O'Brien for the rest of the week. Alicia Sherman sings with them Wed thru Sun (371-2220).

Hors d'Oeuvrerie–One World Trade Center. Tues thru Sat, pianist Russ Kasoff from 4:30; the Al Gafa Trio, for dancing, from 9:30 until 1 a.m., alternating with Roger Ram. Sun, Roger May Trio, from 4 to 11:30. Mon, Russ Kasoff from 4:30, and Roger May Trio, 7:30 until 12:30 (938-1111).

Jazzmania Society–14 E 23rd. The atmosphere is unbeatable—it's a penthouse loft—and the jamming engaging. There are also musician lectures and swap nights—call for details (477-3077).

Jimmy Ryan's–154 W 54th. The electrifying trumpeter Roy Eldridge is at his second living room (eight years at the same stand), and is always worth a late night visit. He is at the helm of a quintet, with the expert drummer Eddie Locke, and plays and sings blues, cotton curtain items, ballads, and fiery swingers. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30 to 8 p.m. on Fridays (664-9700).

Red Blazer Too–1576 Third Ave nr 88th. Mon, Jazz A Cordes; Wed, the Lynn Oliver Swing Band; Thurs, the Sol Yaged Quartet: Tues, the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies. Saturday Night Stompers on Sat (876-0440).

Los Madriles–236 W 52nd. Spanish food and George Montero who plays the synthesizer and sings Fri thru Sun, 9 p.m. to 4 a.m. (582-3193).

Michael's Pub–211 E 55th. Thru 12/30, pianist Dick Hyman, clarinetist Johnny Mintz, trumpeter Pee Wee Irwin, drummer Bobby Rosengarten, and Milt Hinton on bass—all play tribute to George Gershwin. Performances begin 9:15 with three sets nightly. On Mondays, Woody Allen indulges in wish-fulfillment with his clarinet (PL 8-2272).

Mikell's–760 Columbus Ave. Whatever happened to Jimmy Smith? Find out here as the great organist joins Cornell Dupree and Hank Crawford for an all-star soul jam thru 12/20 (864-8832).

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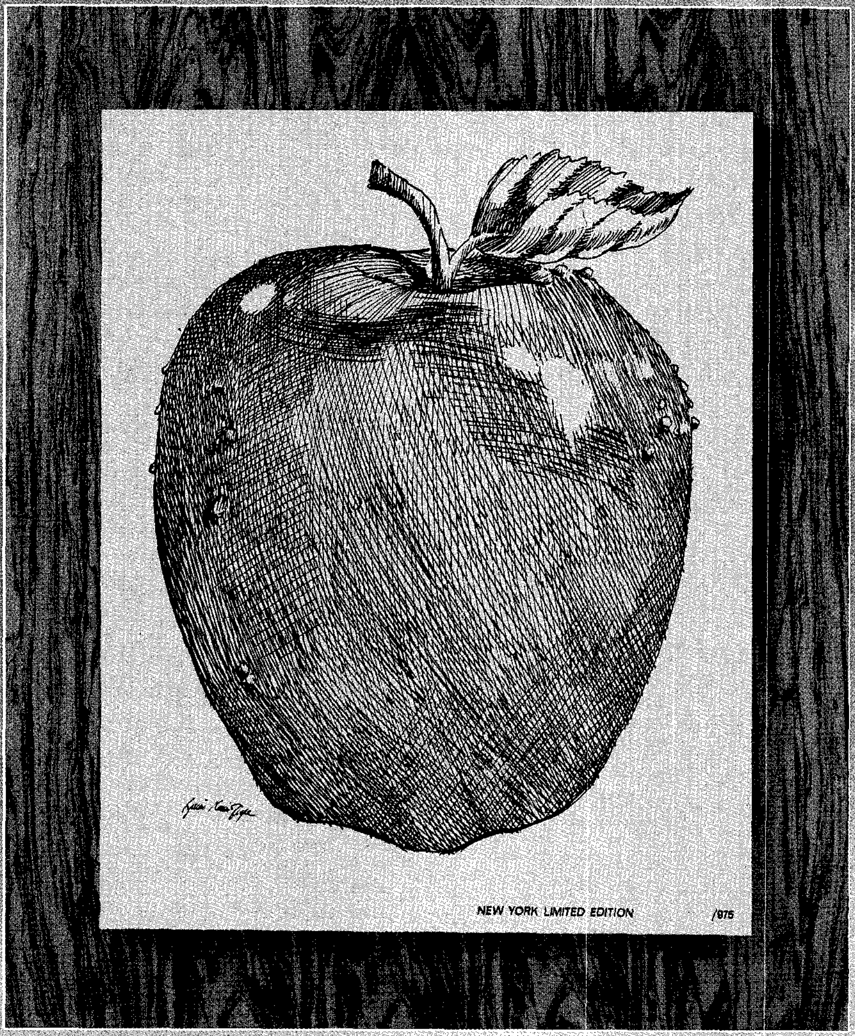

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AROUND TOWN

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Ricardo Roda entertaining Mon thru Sat from 6:30 (EL 5-2070).

Nickels–227 E 67th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 until closing (794-2331).

Oliver's–141 E 57th. English-type restaurant, with music nightly by singer/pianist Danny Deaver or Elaine Francis, from 6 p.m. to midnight (753-9180).

O'Lunney's–915 Second Ave betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music, Mon thru Sat from 9; Sun from 8 is for bluegrass (751-5470).

POP, JAZZ, AND BLUES

Pianist-singer **Baba Mota** entertains at **Onde's,** the supper club with split level room for dancing. Baba and the Michael Spavack band perform from 7:30 on every night but Sunday. 160 E 48th St (752-0200).

The Other End–149 Bleecker St. 12/19, Grover, Margret, and ZaZu Zaz. 12/22, 23, 27-31, The Persuasions (673-7030).

Ponte's–39 Desbrosses St. Italian cuisine. Every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers (581-1170).

Red Blazer Too–1576 Third Ave nr 88th. Mon, Jazz A Cordes; Wed, the Lynn Oliver Swing Band; Thurs, the Sol Yaged Quartet; Tues, the New Orleans Nighthawks; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies. Saturday Night Stompers on Sat (876-0440).

Reno Sweeney–126 W 13th St., Zora Rasmussen sings here Sat nights at 12:55 a.m. (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

StoryTowne–41 E 58th. 12/20-30, Gerry Mulligan and his big band. Shows at 9:15 & 11:30 nightly; three shows on Saturday (755-1640).

Sweet Basil–88 7th Ave So. 12/17, 18, Billy Hart Quartet. 12/19-23, Lee Konetz Quintet. 12/27-31, Mike Nock Quintet. 1/2-6, Junior Mance Trio (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Eugenia Sherman. Closed Sun (947-8940).

Top of the Gate–Bleecker at Thompson. 12/22-31, McCoy Tyner Sextet (GR 5-5120).

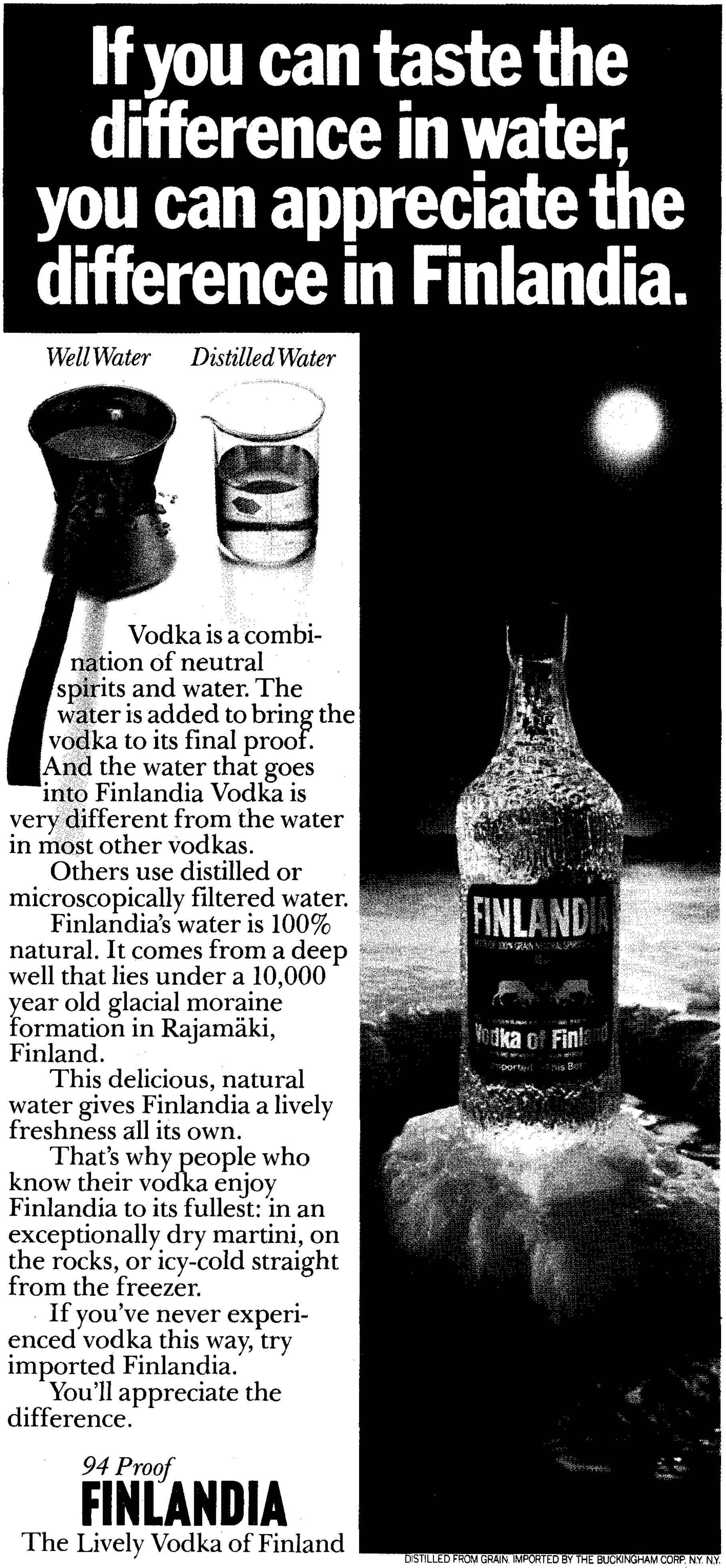
Tramps–125 E 15th. 12/21-23, 28-31, Stormin' Norman & Suzy, Thurs at 9 & 11; Fri & Sat at 10 & midnight. Sun thru Wed, music & comedy showcase at 8:30 (260-0370).

Tre Amici–3rd Ave & 74th. Elegant setting and Italian cuisine. Charles De Forrest entertains nightly at the keyboard (535-3416).

Village Gate–Bleecker at Thompson. On Tues, harpist Daphne Hellman leads a trio (GR 5-5120).

Village Vanguard–178-7th Ave So. Thad Jones and Mel Lewis, whose big band has been a Monday night fixture for 10 years, is back in residence (255-4037).

West End Cafe–2911 Bdway nr 113th. This legendary adjunct to Columbia University has become a rotating festival of swing musicians. 12/20-30, Franc Williams Swing Four. 12/31, Ed Lewis Reboppers (666-8750).



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Special Events

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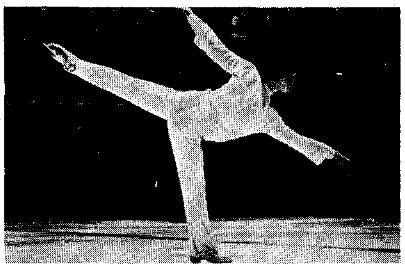

Olympic gold medal winner **John Curry** (pictured above) brings his successful *Ice Dancing* show to the Minskoff Theater (200 W 45th St.) for a special two-week holiday engagement. The schedule of performances is as follows: 12/19 at 8, 12/20 at 2 & 8, 12/21-22 at 8, 12/23 at 2 & 8, 12/24 at 3, 12/26 at 8, 12/27 at 2 & 8, 12/28-29 at 8, 12/30 at 2 & 8, 12/31 at 3 & 8 (869-0550).

Family Jam '78, Entermedia Theater, 189 Second Ave. (475-4191). Seven days (12/18-24) of music, dance, magic, mime, theater, and other entertainments for the whole family. Call box office for specific information on events and performance schedule.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345). 12/18-21, 11-7; 12/22-23, 11-8; 12/24, 12-8; 12/26-30, 10-8; 12/31, 12-8; 1/1-2, 10-8.

Chinese Acrobatic Circus of Taiwan, Felt Forum (563-8000), 12/20-21 at 10:30 a.m. & 7:30, 12/22 at 7:30, 12/23 at 2 & 7:30, 12/24 at 1:30 & 5:30, 12/26-30 at 2 & 7:30, 12/31-1/1 at 1:30 & 5:30.

Mummenschanz, Bijou, Bdwy at 45th St. (221-8500). 12/18-19 at 8, 12/20 at 2 & 8, 12/21-22 at 8, 12/23 at 2 & 8, 12/24 at 3, 12/25 at 8, 12/26-30 at 2 & 8, 12/31 at 3 & 8, 1/1 at 3.

Bronx Zoo, Pelham Pkwy. at Southern Blvd. (220-5100), Mon-Sat 10-5, Sun 10-5:30.

Goodskates, Mineral Springs Building, northwest end of Central Park Sheep Meadow (535-1080). Daily 10 A.M.-7 P.M. Sales and rentals of roller skates for use in the 31 miles of paved walkways in the park.

Hayden Planetarium, CPW at 81st St. (873-1300). *Star of Wonder,* 12/18-22 at 2 & 3:30, 12/23 at 1-5, 12/24 at 1-4, 12/26-28 at 11-4 & 7:30, 12/29 at 11-4, 12/30 at 1-4.

Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878). Tues-Fri at 8, Sat at 2, 7, and 10, Sun at 2.

Walking Tours of New York: Tours of Brooklyn Heights and the theater and financial districts of the city take place every Sunday afternoon, beginning at 2. For more information, call 586-4763.

New York Aquarium, Surf Ave. at W 8th St., Bklyn (266-8500), Mon-Fri 10-6, Sat & Sun 10-7.

Concerts

Monday, December 18

Community Holiday Festival, Alice Tully Hall, at 11 a.m. & 1.

Aulos Wind Quintet, Alice Tully Hall, at 8.

Valerie Capers, Carnegie Hall, at 8.

Susan Belling, soprano, Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8.

Music of James Tenney, Carnegie Recital Hall, at 8:30.

Hunter Symphony, *Hunter College Assembly Hall,* 69th St. at Park Ave. (570-5736), at 8.

Nieuw Nederlande Consort, Museum of the City of New York, Fifth Ave. at 103rd St. (787-0517), at 2.

Mr. Jack Daniels Silver Cornet Band, Avery Fisher Hall, at 8:30.

Van Zandt Ellis, piano, Circle Repertory Co., 99 Seventh Ave. South (691-3210), at 8.

Tuesday, December 19

Oratorio Society of New York, Carnegie Hall; Lydon Woodside conducts Handel's *Messiah,* at 8.

Community Holiday Festival, Alice Tully Hall, at 11 a.m. & 1.

Roxolano Roslak, piano, Alice Tully Hall, at 8.

Omar Mejia, piano, Carnegie Recital Hall, at 8.

Musica Sacra, Avery Fisher Hall, at 7:30.

Ceremony of Lessons & Carols, St. Vincent Ferrer Church, Lexington Ave. at 66th St. (744-2080), at 8.

Wednesday, December 20

New York Philharmonic, Avery Fisher Hall; Erich Leinsdorf conducts. Works of Brahms and Wagner, at 8:30.

Chamber Music, 92nd St. Y, at 8.

Community Holiday Festival, Alice Tully Hall, at 11 a.m. & 1.

Gregg Smith Singers, Alice Tully Hall, at 8.

William Matthews, guitar & lute, Carnegie Recital Hall, at 8.

Greenwich House Orchestra, Greenwich House Music School, 27 Barrow St. (242-4770), at 8.

Dick Hyman & Mavis Rivers, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 6.

Downtown Glee Club, Schimmel Center, 1 Pace Plaza (285-3715), at 8.

Omar Mejia, piano, Whitney Museum downtown, 55 Water St. (483-0011), at 12:30.

Thursday, December 21

Community Holiday Festival, Alice Tully Hall, at 1.

Phil Lasley & Trio, jazz, Ladies' Fort, 2 Bond St. (475-9357), at 9:30.

New York Philharmonic, *Avery Fisher Hall. Same* program as 12/20, at 8:30.

Canterbury Consort, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 6.

Galliard Quartet, Carnegie Recital Hall, at 8.

Don Shirley, Carnegie Hall, at 8.

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At Jean Wearhouse, an interesting phenomenon occurs during the holiday season. People who come in to buy gifts for other people discover all kinds of great things they'd like to be given themselves! So we devised a holiday checklist.

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NYLON DUFFLE $10
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By Kiffee. At 20″ x 12″ x 12″, it's roomy enough for a getaway weekend. At least! Waterproof, rugged, yet incredibly light. And it comes in an army of brilliant colors: earth, lemon, royal, forest, tan, navy, olive, pink, black.

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☐ To Get

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NEW YORK

Tarack Chamber Ensemble, St. Peter's Church, Lexington Ave. at 54th St. (865-8464), at 8.

David F. Graf, organ, Grace Church, Broadway at 10th St. (254-2000), at 12:30.

Friday, December 22

New York Philharmonic, Avery Fisher Hall. Same program as 12/20, at 2.

Don Cherry, Public Theater, at 10:30.

Community Holiday Festival, Alice Tully Hall, at 11 a.m.

Talented Unlimited Brass Ensemble, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 6.

Ensemble for Early Music, Alice Tully Hall, at 8.

Messiah Sing-In, Avery Fisher Hall, at 8.

Daphne & Linda Child, duo piano, Lincoln Center Library, at 4.

Saturday, December 23

New York Philharmonic, Avery Fisher Hall; André Kostelanetz conducts, with Ashley Putnam, soprano. Works of Puccini, Bellini, Verdi, Rossini, Donizetti, Respighi, and Wolf-Ferrari, at 8:30.

Andrew De Masi, harpsichord, Lincoln Center Library, at 2:30.

Medicine Show Theater Mummers' Play, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 4.

Phyllis Lynd Christmas Concert, Barbizon Hotel, Lexington Ave. at 63rd St. (877-8233), at 8:30.

Joseph Schwartz, piano, Carnegie Recital Hall, at 8:30.

Don Cherry, Public Theater, at midnight.

Monte Waters Ensemble, jazz, Ladies' Fort, 2 Bond St. (475-9357), at 4.

Sunday, December 24

New York String Orchestra, Carnegie Hall; Alexander Schneider conducts, with Isaac Stern, Maureen Forrester, Gerard Schwarz, Pinchas Zukerman, and Samuel Sanders. An all-Bach program, at midnight.

Holy Trinity Bach Choir & Orchestra, Holy Trinity Lutheran Church, CPW at 65th St. (877-6815), at 10:30.

Christmas Carols, Church of St. Vincent Ferrer, 869 Lexington Ave. (744-2080), at 11.

Christmas Carols, St. John the Divine, 1047 Amsterdam Ave. (678-6888), at 10.

Christmas Carols, St. Bartholomew's Church, Park Ave. at 51st St. (751-1616), at 4.

Christmas Carols, Grace Church, Broadway at 10th St. (254-2000), at 7:30.

Burgundian Ensemble, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 3.

Monday, December 25

Merry Christmas!

Tuesday, December 26

BACH AGAIN

Peter Schickele returns to Carnegie Hall this week to present *The Incomplete Vocal Music of P.D.Q. Bach.* Appearing with the professor this season are the New York Pick-Up Ensemble, John Ferrante, Marilyn Brustadt, Pyramid Sellers, and Toto. December 26 & 27 at 8 and December 30 at 8 & midnight (247-7459).

Community Holiday Festival, Avery Fisher Hall, at 7:30.

Rita Gardner, vocalist & **James Litt,** piano, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 6.

Wednesday, December 27

P.D.Q. Bach, Carnegie Hall, at 8.

Community Holiday Festival, Avery Fisher Hall, at 7:30.

George Kehler, piano, Lincoln Center Library, at 4.

Rita Gardner, vocalist & **James Litt,** piano, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 8.

Thursday, December 28

Harp & Chamber Music, Lincoln Center Library, at 4.

Community Holiday Festival, Alice Tully Hall, at 7:30.

Susan Gregory, lyric soprano, Carnegie Recital Hall, at 8.

Here Is Israel, Town Hall, 123 W 43rd St. (691-4560), at 8.

Manticore, chamber music, Roundabout Stage One, 333 W 23rd St. (924-7160), at 8.

Frank C. Smith, organ, Grace Church, Broadway at 10th St. (254-2000), at 12:30.

Elmar Oliveira, violin, 92nd St. Y, at 8.

Rita Gardner, vocalist & **James Litt,** piano, Citicorp Market, Lexington Ave. at 54th St. (989-4310), at 6.

Phil Lasley & Trio, jazz, Ladies' Fort, 2 Bond St. (475-9357), at 9:30.

Sandra Sander Stranger, violin, St. Paul's Chapel, 74 Trinity Pl. (285-0800), at 12:10.

Friday, December 29

Manticore, chamber music, Roundabout Stage One, 333 W 23rd St. (924-7160), at 8.

Community Holiday Festival, Alice Tully Hall, at 7:30.

New York String Orchestra, Carnegie Hall; Alexander Schneider conducts, with Isaac Stern, Jaime Laredo, Pinchas Zukerman, and Shlomo Mintz. Works of Wagner, Mendelssohn, Vivaldi, and Mozart, at 8.

Festival Chamber Orchestra, St. Joseph's Church, 371 Sixth Ave. (473-8321), at 8.

Jack DeJohnette/John Abercrombie/Eddie Gomez/Lester Bowie, Public Theater, at 10:30.

Play of Daniel, St. John the Divine, 1047 Amsterdam Ave. (678-6888), at 8.

Priscilla Ryan, violin, Lincoln Center Library, at 4.

Saturday, December 30

P.D.Q. Bach, Carnegie Hall, at 8 & 12.

Monte Waters Ensemble, jazz, Ladies' Fort, 2 Bond St. (475-9357), at 4.

Community Holiday Festival, Alice Tully Hall, at 2:30 & 7:30.

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Instant *Gemutlichkeit!* It's a plus you get at *Luchow's*, New York's venerable restaurant landmark. Especially at Christmas, which has been a big deal on 14th St. & Irving Place since August Luchow opened his little restaurant there in 1882. As the restaurant grew larger (and its list of patrons longer) *Luchow's* Christmas Tree grew taller, until it is New York's toploftiest indoor tree: 45 feet of blue spruce bedecked with 1000 holiday ornaments and 1500 flashing lights that swirl endlessly, like a Yuletide barber pole, up thru a "bubble" in the skylight.

This year (for the fourth time) His Eminence Terence Cardinal Cooke switched "The Tree" into its 1978 Christmas glory. On following evenings notables of show biz, sports, politics have followed the Cardinal's example and "Lit The Tree," a ceremony that starts with the dousing of the house lights. The Victor Herbert Strings put the last flourish onto "Silent Night," the switch is thrown and "The Tree" comes to life, to the oohs and aahs of kids (from 8 to 80.) *Luchow's* lusty Oompah Band parades around the tables, tootling anything from "Oh Tannenbaum" to "Santa Claus Is Coming To Town" and "Hava Nagilah." (How ecumenical can you get?) Diners clink steins of beer in merry tempo, then settle down to their muttons . . . actually Roast Goose, Suckling Pig, Schnitzels and all manner of traditional fare. With all that, if you don't get that warm world-wide feeling under your left hand shirt pocket, you're a sourpuss. *Luchow's* is open 7 days, 11:30 to 11:30; there's even a full course dinner for $9.95 except major holidays. Reservations are a must; call Heino at 477-4860.

If you usually awaken January 1 with the gnawing suspicion that you've been "taken," remember they repealed the law that said you had to blow $100 or more per person for New Year's Eve. You can ring the New Year in at the Empire State Bldg. *Riverboat*, New York's largest nightclub, for an all-inclusive $45, plus the $5 music charge. (Smaller spots than the *'Boat* are getting $50 a head *without* liquor; others ask $75 to $140!)

At the *Riverboat* your fifty smacks get you continuous dancing from 9 PM to the wee witching hours; the robust Arthur Prysock and his Revue; a sumptuous Steak Dinner or Supper and ALL YOU CAN DRINK (even Champagne) on the house, all night long. Nary a red cent extra no matter how much you drink. From where I sit, the *Riverboat* is the town's biggest New Year's Eve bargain. Call Miss Foy, at 736-6210 and nail down your table for New Year's Eve.

You don't have to wait for Dec. 31 to dine in the heart of the show sector (that would be Shubert Alley, which runs from 44th to 45th, just west of Broadway). One side of Shubert Alley features a bright bistro called *Ma Bell's*, with decor obviously heavy on telephonunces: Murals of celebrities in phone-related gags; old time phones on every table where you can place local calls without charge. (Scout's honor, *Ma Bell's* pays!) And one of the biggest, busiest bars from matinee curtain to the night's final bows. I counted a dozen hit shows in the square block that surrounds Shubert Alley, so next time you go to the theatre your chances of being just around a corner from *Ma Bell's* are pretty good.

AROUND TOWN

Jack DeJohnette/John Abercrombie/Eddie Gomez/Lester Bowie, Public Theater, at midnight.

Play of Daniel, St. John the Divine, 1047 Amsterdam Ave. (678-6888), at 5.

Pauline Lederer, piano, Lincoln Center Library, at 2:30.

Cecil Taylor Unit & Sun Ra & His Arkestra, Symphony Space, Broadway at 95th St. (222-3431), at 8 & midnight.

Sunday, December 31

National Opera Orchestra Workshop, Carnegie Hall; Eve Queler conducts, with Roberta Knie, soprano, and Jess Thomas, tenor. Concert version of *Tristan and Isolde,* at 5.

Bach Cantatas, Holy Trinity Lutheran Church, CPW at 65th St. (877-6815), at 5.

Graham Farrell, organ, Church of St. Mary the Virgin, 139 W 46th St. (799-2200), at 5:30.

St. Luke's Chamber Ensemble, St. Luke's Church, 487 Hudson St. (924-0562), at 8.

Play of Daniel, St. John the Divine, 1047 Amsterdam Ave. (678-6888), at 5.

Monday, January 1

Happy New Year!

Tuesday, January 2

Community Holiday Festival, Alice Tully Hall, at 7:30.

Opera

FOR ALL AGES

Soprano **Carol Malone** (left) makes her Metropolitan Opera debut as Gretel in the season premier of *Hansel and Gretel* on December 20 at 7. Rosalind Elias sings the role of Hansel. Calvin Simmons, making his Met debut, conducts. There will be five performances of the opera through December 28 (580-9830).

METROPOLITAN OPERA
METROPOLITAN OPERA HOUSE

Mon, 12/18 at 8: **Don Pasquale** with Sills, Bacquier, Gedda, Hagegard, Castel. Conductor: Rescigno; director: Dexter; designer: Heeley. Tues, 12/19 at 8: **Tosca** with Verrett, Pavarotti, MacNeil. Conductor: Conlon; director: Gobbi; designers: Heinrich & Reppa. Wed, 12/20 at 7: **Hansel and Gretel** with Malone, Elias, Kraft, Monk. Conductor: Simmons; director: Merrill; designer: O'Hearn. Thurs, 12/21 at 8: **Don Pasquale** (Same cast as 12/18). Fri, 12/22 at 8: **Elektra** with Mastilovic, Marton, Dunn, Ulfung, Bailey. Conductor: Leinsdorf; director: Graf; designer: Heinrich. Sat, 12/23 at 2: **Hansel and Gretel** (Same cast as 12/20). Sat, 12/23 at 8: **Tosca** (Same cast as 12/19. Alexander for Pavarotti.).

Mon, 12/25 at 6: **Hansel and Gretel** (Same cast as 12/20). Tues, 12/26 at 8: **Elektra** (Same cast as 12/22). Wed, 12/27 at 7: **Hansel and Gretel** (Same cast as 12/20). Thurs, 12/28 at 7: **Hansel and Gretel** (Same cast as 12/20). Fri, 12/29 at 8: **Dialogues of the Carmelites** with Ewing, Crespin, Mitchell, Dunn, Norden. Conductor: Plasson; director: Dexter; designers: Reppa and Greenwood. Sat, 12/30 at 2:30: **Elektra** (Same cast as 12/22). Sat, 12/30 at 8: **Don Pasquale** (Same cast as 12/18. Corena for Bacquier.).

Mon, 1/1 at 8: **Dialogues of the Carmelites** (Same cast as 12/29). Tues, 1/2 at 8: **Elektra** (Same cast as 12/22).

OTHER

Amato Opera, 319 Bowery (228-8200). *Falstaff,* 12/29-30 at 7:30, 12/31 at 8.

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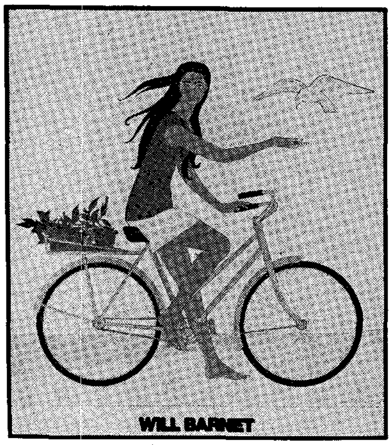

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AROUND TOWN

Harlem Opera Co., Entermedia Theater, 189 Second Ave. (475-4191). *Hodges & Co.,* 12/26 at 7, 12/27 & 29-30 at 8, 12/31 at 3, 1/2 at 8. *Solomon and Sheba,* 12/28 at 7, 12/30 at 3, 12/31 at 8.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *Babes in Toyland,* 12/19 at 8:30, 12/20 at 2 & 8:30, 12/21-22 at 8:30, 12/23 at 4 & 8:30, 12/24 at 4, 12/26 at 8:30, 12/27 at 2 & 8:30, 12/28-29 at 8:30, 12/30 at 4 & 8:30, 12/31 at 4, 1/2 at 8:30.

New York Gilbert and Sullivan Players, Symphony Space, Broadway at 95th St. (741-0368) *H.M.S. Pinafore,* 12/28-29 at 8, 12/30 at 2, 12/31 at 2 & 9

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459)

City Center, 131 W 55th (246-8989)

Jazzmania, 14 E 23rd St. (477-3077).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Metropolitan Museum, Fifth Ave at 82nd St. (744-9120).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Public Theater, 425 Lafayette St. (677-6350).

Dance

NEW YORK CITY BALLET
NEW YORK STATE THEATER

The Nutcracker: 12/19-21 at 6, 12/22 at 8, 12/23 at 2 & 8, 12/24 at 1 & 5, 12/26-29 at 1, 12/30-31 at 2 & 8

JOSE LIMON DANCE COMPANY
CITY CENTER

Tues, 12/19 at 7: *Psalm; Figura; The Green Table.* Wed, 12/20 at 8: *Carlota; Suite for Erik; Passacaglia and Fugue in C Minor; The Green Table.* Thurs, 12/21 at 8: *Psalm; Figura; Suite for Erik; The Green Table.* Fri, 12/22 at 8: *The Traitor; Passacaglia; The Green Table.* Sat, 12/23 at 2: *The Traitor; Passacaglia; The Green Table.* Sat, 12/23 at 8: *Carlota; Suite for Erik, There Is a Time; Figura.* Sun, 12/24 at 2: *Figura, The Moor's Pavane; Psalm.*

OTHER

Balinese Dance Theater, American Theater Lab, 219 W 19th St. (924-0077), 12/20-21 at 8.

Mimi Garrard Dance Theater, 155 Wooster St. (674-6868), 12/18-19 at 8.

Laura Powell Dance Co., Theater of the Open Eye, 316 E 88th St. (534-6909), 12/20-21 at 8:30.

Wendy Rogers Dance Co., Cunningham Dance Studio, 55 Bethune St. (925-4718), 12/20-21 at 9

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Art listings edited by Holly Pinto.

SOLOS

57th STREET

Pat Adams–Works on paper from 1954 to 1979, thru 1/6 Zabriskie, 29 W 57th (832-9034)

Isabel Bishop–Drawings and recent paintings, thru 12/30. Midtown, 11 E 57th (PL8-1900)

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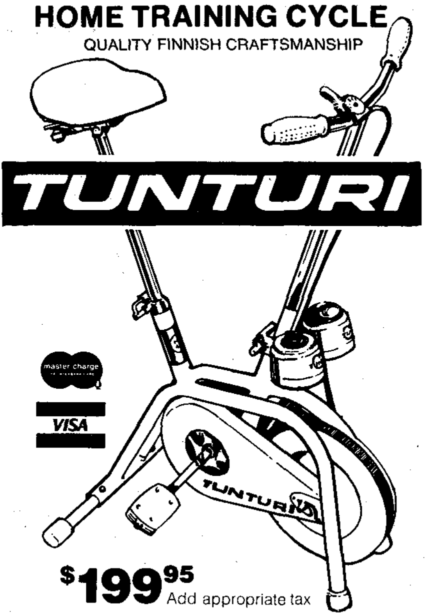

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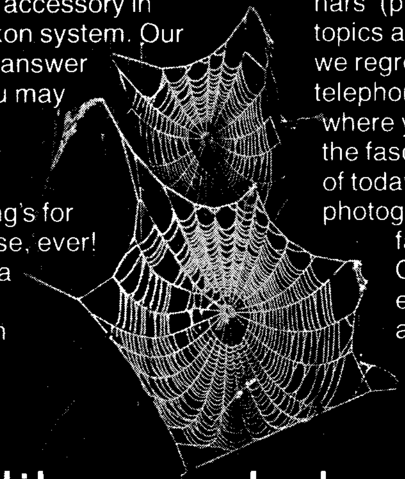

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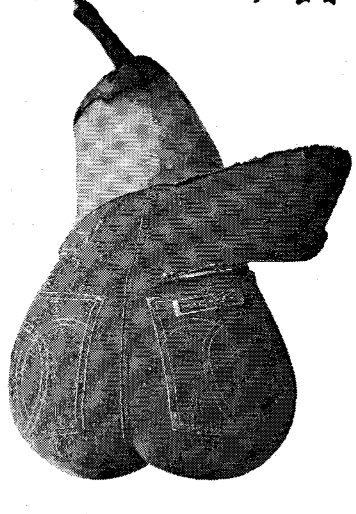

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AROUND TOWN

Rosemarie Castoro–Forest made up of three treelike structures, thru 1/3. de Nagy, 29 W 57th (421-3780).

Suzi Gablik–Seething webs of life in collage and paint, thru 1/5. Dintenfass, 50 W 57th (581-2268).

Michael Isen–Polychrome objects, including coatracks, boots, and a plant on an oriental rug, thru 1/6. Frumkin, 50 W 57th (757-6655).

Jess—His "paste-ups" and "salvages," thru 1/6. Odyssia, 730 Fifth Ave (541-7520).

Gustavo Novoa–New oil paintings from his "Jungle *Fables" series, thru 12/30. Findlay, 17 E 57th* (421-5390). Mon-Sat 9:30-5:30.

George Segal–Slice-of-life environments, female figures in sparce settings, and pregnancy reliefs, thru 12/30. Janis, 6 W 57th (586-0110).

MADISON AVE & VICINITY

***Emile* Branchard/William Fellini**–*Two* American primitives working in NYC in the first half of the 20th century, thru 12/23. Schoelkopf, 825 Mad Ave (TR9-4639).

Stan Brodsky–West Shore series, thru 12/23. Lerner-Heller, 956 Mad Ave (861-9010).

Mary Callery–Polychrome iron, steel, and bronze sculpture from the 40s to the 70s, thru 12/29. Washburn, 42 E 57th St. (753-0546).

Robert Dash–Bold, sweeping Eastern Long Island, thru 1/6. Hirschl & Adler, 21 E 70th St. (535-8810).

André Derain–Twenty paintings from 1923 to 1950, thru 12/22. Findlay, 984 Mad Ave at 77th St. (249-2909).

John Soane/Paolo Soleri–Structures, including land bridges and landscape baubles, thru 1/6. Spaced, 165 W 72nd (787-6350).

Andy Warhol–A selection from his early paintings, thru 1/13. BlumHelman, 13 E 75th St. (249-5350).

SoHo

Tom Doyle–Large wooden sculpture to be entered and walked on, thru 12/30. SculptureNow, 142 Greene (966-3066).

Dorothea Rockburne–3D structural drawings on paper and vellum, thru 12/21 Weber, 420 Bdwy (966-6115).

Brian Wall–Balanced sections of steel plates, tubing, and chopped I-beams, thru 1/27 SculptureNow, 142 Greene (966-3066).

Margaret Wharton–*Chairs, dissected and reassembled*, thru 12/30. Kind, 139 Spring (925-1200).

OTHER

Ree Morton–An installation of fourteen paintings based on L. Sullivan's architectural motifs, thru 12/30. Droll/Kolbert, 724 5th Ave. (541-6006).

George Sugarman–*Relief collages, thru 1/3. Miller,* 724 5th Ave. (246-1625).

Antoni Tapies–Etchings and lithos, 1947-1977, thru 1/6. Spanish Institute, 684 Park Ave (628-0420). Mon-Sat 10-6.

GROUP SHOWS

57th STREET

Esman–29 W 57th (421-9490). Imaginary worlds by Aycock, Oldenburg, Steinberg, thru 1/6.

Hamilton–20 W 57th (765-5915) Small-scale sculpture by Bourgeois, Dusenbery, Todd, and Witkin, thru 12/30

Kennedy–40 W 57th (541-9600). American masters from 1770 to the present, including Copley, Eakins, Marin, O'Keeffe, Whistler, thru 12/30.

Pace–32 E 57th (HA1-3292). The grid: its format and image in the 20th century by Klee, LeWitt, Mondrian, Nevelson, Samaras, Stella, and Frank Lloyd Wright, thru 1/20.

Pearl–29 W 57th (838-6310). American landscape watercolors from 1940 to the present by Dove, Marin, others, thru 12/23.

Wiener–41 E 57th St. (593-1270). Indian miniatures from the 16th to the 18th century, thru 1/20.

MADISON AVE & VICINITY

Ehrlich–28 E 74th (879-5052). Miniatures, maquettes, *jewelry by Arman, Braques, Calder, de Chirico,* LeWitt, thru 1/28.

Elements–766 Mad Ave (744-0890). A menagerie of beasts in all media, thru 1/6.

AROUND TOWN

Graham–1014 Mad Ave (535-5566). 19th century America in small landscapes and drawings, thru 1/27.

L'Ibis–667 Mad Ave. (935-0490). Egyptian art from three millenia, thru 3/30.

Ingber–3 E 78th (744-3158). Pieces of furniture as art, thru 1/4.

Knowlton–19 E 71st (794-9700). American landscapes including Gillespie, McCoy, thru 12/30.

McKee–140 E 63rd St. (688-5951). Diamond, Guston, Kline, Smith, thru 1/20.

Stone–48 E 86th (YU8-6870). Abstract Expressionists de Kooning, Gorky, Kline, Pollock, Leslie, thru 12/21

SoHo

Artwear–409 W Bdwy (431-9405). 24-karat gold by six artists, thru 12/30.

Caldwell–383 W Bdwy (966-6500). Works on paper, an invitational with Barth, Diamond, Hart, Scotti, Zeniuk, thru 12/23.

First Street–118 Prince St. (226-9011). Intimate portraits, thru 1/3.

OK Harris–383 W Bdwy (431-3600). Paintings by Bond and Morgan, sculpture by Chao and Macaulay, thru 12/30.

Hoffman–429 W Bdwy (966-6676). New works by Cole, Ferrer, LaNoue, Raffael, Schonzeit, thru 1/11.

Jewelweed–72 Thompson (431-6893). Jewels in silver and fantasy heads by Samuels, thru 12/31.

OTHER

China Institute–125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. The origins of Chinese ceramics, thru 1/28.

Hall of Science–Flushing Meadows, Corona Park (699-9400). Handicrafts by German artisans, thru 12/31.

Jamaica Arts Center–161-04 Jamaica Ave, Queens (658-7400). Master prints by Durer, Goya, Matisse, thru 1/28.

Long Island Historical Society–128 Pierrepont, Bklyn (MA4-0890). A 19th century American Christmas, thru 1/4.

NY Public Library–at Lincoln Center, 111 Amsterdam Ave (790-6551). Mon & Thurs 10-8, Tues-Wed 10-6, Fri-Sat 12-6. Zero Mostel (1915-1977): paintings by him, Hirschfeld caricatures of him, photos and personal notes, thru 12/30.

P.S. 1–46-01 21st St, Long Island City (233-1096). Postcard-size art, thru 1/21.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Photography

Hilla and Bernd Becher/Deborah Tureville–Large industrial structures/Fashions, thru 12/30. Sonnabend, 420 W Bdwy (966-6160).

Manual Alvarez Bravo–Studies from the late 20s to the present, thru 2/4. Center for Inter-American Relations, 680 Park Ave (249-8950).

Kodak–1133 Sixth Ave. (262-6170). Mon 12-5, Tues-Sat 9:30-5. *The Story of Christmas*, thru 1/7.

Andrea Kovacs–Body fragments, found objects, assembles, thru 12/22. Jackson, 52 E 57th (PL5-6778).

Robert Mapplethorpe–Recept photos and objects, thru 12/23. Miller, 724 5th Ave (246-1625).

Ben Martin–Marcel Marceau, onstage and in private, thru 12/30. Nikon House, 620 5th Ave (586-3907).

Prakapas–19 E 71st (737-6066). 19th-century views of Egypt, thru 1/13.

Aaron Siskind–Conceptual NYC, 1976-1978, thru 12/23. Light, 724 5th Ave (582-6552).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 1/15. *The Making of a Dinosaur:* The process of restoring dinosaur fossils. *Unseen Flowers of the Desert:* Robert I. Gilbreath's photographs of the tiny flowers that grow in the arid American West; thru 2/28.

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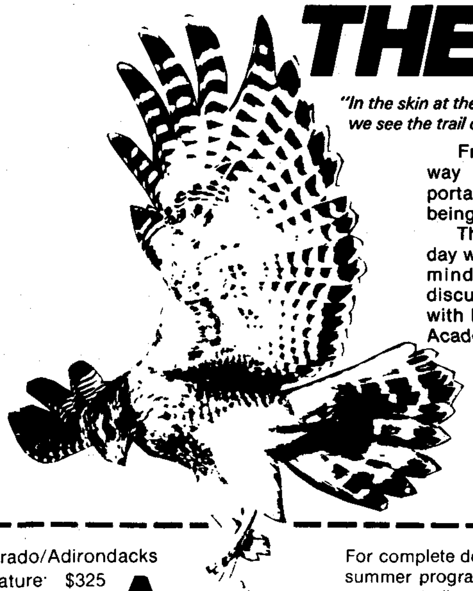

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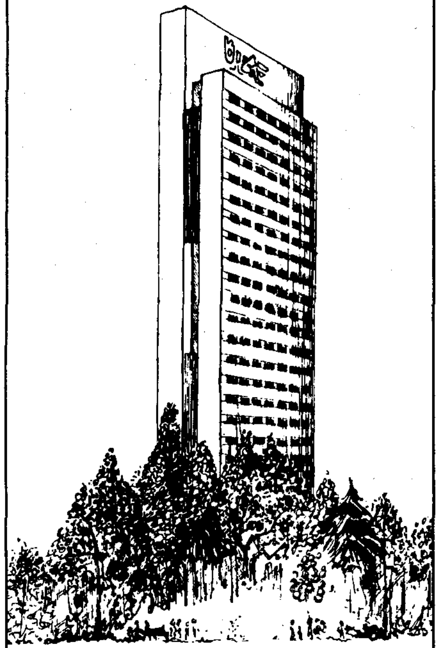

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AROUND TOWN

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Africa in Antiquity:* The arts of ancient Nubia and the Sudan; thru 12/31 *Scandinavian Textiles:* From 1600 to 1925; thru 3/21

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Ornament in the 20th Century;* thru 1/7 *The Shopping Bag—Portable Graphic Art:* Over 100 colorfully designed shopping bags from all over the world; thru 1/27 *Vienna Moderne:* An exhibition of the arts of the Vienna workshops; thru 2/4.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Sidewalk Superintendent:* A look at building in America from 1719 to 1830; thru 5/11

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Mark Rothko, 1903-70:* Retrospective including close to 200 of his paintings and works on paper; thru 1/14.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. *The Gilded Age in Westchester:* Aspects of art and society in Westchester County at the turn of the 19th century; thru 1979. Recent works of Richard Smith; thru 1/14.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Fleeting Gestures:* Photographs of the dance, from its classical form to the present state; thru 1/7

Japan House–333 E 47th (832-1155). Mon-Thurs, Sat & Sun 11-5, Fri till 7:30. Folk art from Hokkaido to Okinawa, including ceramics, furniture, baskets, paintings, and sculpture, thru 1/7

Jewish Museum–1109 Fifth Ave. (860-1888). Sun 11-6. Mon-Thurs 12-5. *Jack Levine Retrospective:* Paintings, drawings, and graphics; thru 1/28.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues 10-8:45; Wed-Sat 10-4:45; Sun 11-4:45. *Treasures of Tut:* 12/20 thru 4/15. *The Print Collector in the Kitchen:* Works, dealing with food, by Rembrandt, Whistler, Boucher, and others; thru 1/7. *The Splendor of Dresden:* Over 700 masterpieces, spanning 500 years, from eight Dresden museums and including works by Titian, Rembrandt, Vermeer, Holbein, Velasquez, Rubens, and others; thru 1/14. *Georgia O'Keeffe by Alfred Stieglitz:* Fifty photographic portraits; thru 1/14. *Tribute to a Curator:* Outstanding paintings and sculpture acquired by the museum during the tenure of Robert Beverly Hale (1946-66); thru 3/4. The Temple of Dendur: In the Sackler wing. *Diaghilev:* Costumes and designs of the Ballets Russes; thru 6/30. *Annual Baroque Christmas Tree and Creche Display;* thru 1/28. *Annual Cloisters Christmas Display;* thru 1/7. *Fifteenth and Sixteenth Century Northern Drawings:* Works by Dürer, Grien, van der Weyden; thru 1/28.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *The Classical Style in Rajput Painting:* Indian miniature painting from the 16th to the 19th century; thru 2/8. *Music of Franz Schubert:* Autograph letters and manuscripts of his works. *Drawings Recently Acquired:* Works by Watteau, Dürer, Rembrandt, Ingres, and others. *John Bunyan and Pilgrim's Progress:* First editions of several of Bunyan's works. Thru 2/18.

El Museo del Barrio, 1230 Fifth Ave. (831-7272). Tues-Fri 10:30-4:30, Sat & Sun 11-4. *Photographs of Mexico:* By Tina Modotti, Paul Strand, and Edward Weston. *Four Young Mexican Photographers:* The evolution of photography in Mexico since the 1930s. *Fragments of My Islands:* José Rubén Gaztambide's color prints of Puerto Rico. Thru 2/25.

Museum of American Folk Art, 49 W 53 St. (581-2474). Tues-Sun 10:30-5:30 and Thurs 6-8. A collection of 120 American samplers; thru 1/7.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Gold and Silver—Treasures of New York:* Over 400 pieces of decorative art; thru 4/29. *The Ups and the Downs:* Broadway theaters drawn by Anthony F Dumas; thru 1/15. *Katharine Cornell Remembered:* Photographs, costumes, audio-visuals, and memorabilia honoring the late American actress.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *As We See It:* New holographic works representing the experiments of artists in dance, film, photography, poetry, and sculpture; thru 2/25.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6, Thurs 11-9. *Matisse in the*

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Collection of the Museum of Modern Art: Paintings, drawings, prints, sculptures, and cutouts of virtually every period in the great artist's career; thru 1/30. *Grain Elevators:* Photographs by Frank Gohlke; thru 2/4.

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *New York in the Forties:* Photographs by Andreas Feininger; Thru 6/1. *Over Here:* Exhibition of World War I posters marking the 60th anniversary of the end of the war; thru 3/30. *The American Magazine and Others:* Representative American magazines from the 18th to the 20th century; thru 1/31.

NY Public Library–Fifth Ave at 42nd (790-6651). Mon, Wed, Fri & Sat 10-6, Tues 10-9. *The Crumbling Pedestal:* The struggle for woman suffrage (1848-1920); thru 12/31. *Patrons and Publishers:* Rare manuscripts and printed editions of English and American literature; thru 1/13. *Up to Tut:* The great moments in Egyptian civilization; thru 1/31.

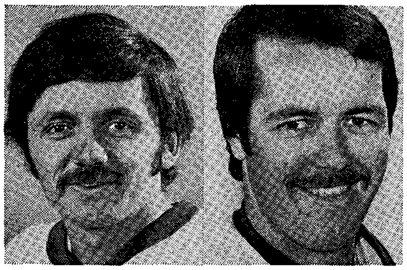
Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 12-4. *Annual Juried Exhibition:* Works by artists who live in Queens; 12/23 thru 2/25.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Tues-Fri 10-6, Wed 10-9, Sat & Sun 1-6. *The World of Bob Thompson:* Paintings by this artist; thru 1/7.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *New Image Painting:* New works by Jennifer Bartlett, Neil Jenney, Robert Moskowitz, and others; thru 1/28. *Introduction to 20th-Century American Art:* Paintings, sculptures, and drawings by Calder, Nevelson, David Smith, Hopper, de Kooning, and Gorky. *Lorser Feitelson—A Memorial Tribute:* The first solo exhibition of his work in New York in 50 years; thru 2/11. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. *The Presence of Nature:* Works by artists using natural materials; thru 1/17.

Sports

FIRE ON ICE



The New York Islanders have been red hot and are currently on top in the rugged Patrick division of the NHL, thanks in no small part to the superb play of goalies **Chico Resch** (left) and **Bill Smith** (right). The Islanders' home schedule for the next two weeks is as follows: vs. St. Louis Blues, 12/21 at 8:05; vs. New York Rangers, 12/23 at 8:05; vs. Toronto Maple Leafs, 12/26 at 8:05; vs. Atlanta Flames, 12/30 at 5:05; vs. Vancouver Canucks, 1/2 at 8:05 (516-694-5522).

ECAC Holiday Festival, Madison Square Garden (563-8000). 12/29: Duke vs. Ohio St. at 7, Rutgers vs. St. John's at 9; 12/30: Consolation game at 7, Championship at 9.

Rangers, Madison Square Garden (564-4400); vs. Buffalo Sabres, 12/20; vs. Detroit Red Wings, 12/22; vs. Atlanta Flames, 12/31. At 7:35.

Knicks, Madison Square Garden (564-4400); vs. Indiana Pacers, 12/19 at 7:30; vs. Philadelphia 76ers, 12/25 at 4; vs. Washington Bullets, 12/28 at 7:30; vs. Kansas City Kings, 12/30 at 1:30; vs. Phoenix Suns, 1/2 at 7:30.

Nets, Rutgers Athletic Center (201-935-8888); vs. Houston Rockets, 12/20; vs. Cleveland Cavaliers, 12/22; vs. New York Knicks, 12/27; vs. Kansas City Kings, 12/29. At 8.

New York Arrows, Nassau Coliseum (516-829-6790); vs. Cincinnati Kids, 12/22 at 8:05.

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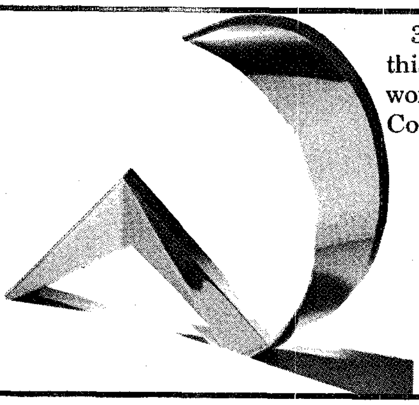
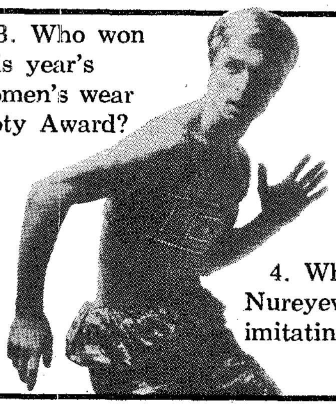
THE COMPLETE 1978 NEW YORK QUIZ

1. Why is this man surprised?

2. This man escaped, à la Houdini, from a locked crate. Where was the crate?

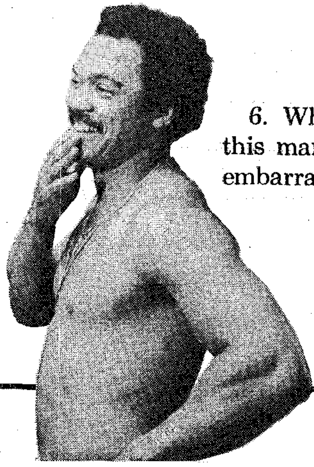


3. Who won this year's women's wear Coty Award?



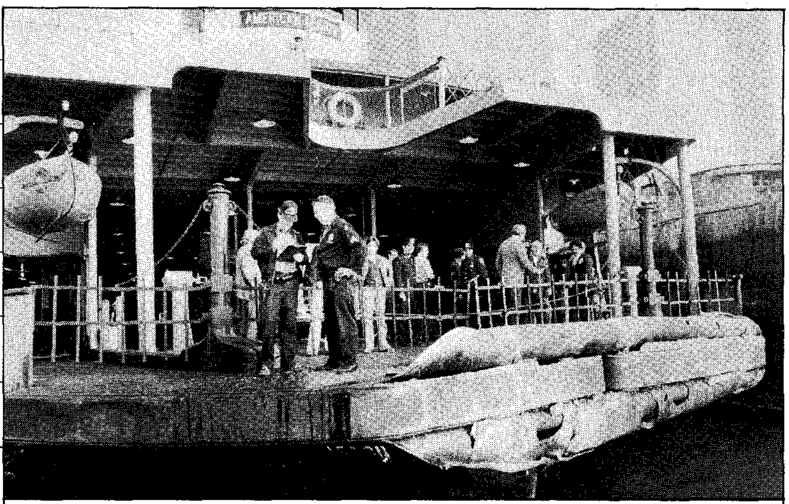
4. Who is Nureyev imitating here?

5. In what month did this Rockette kick her last?

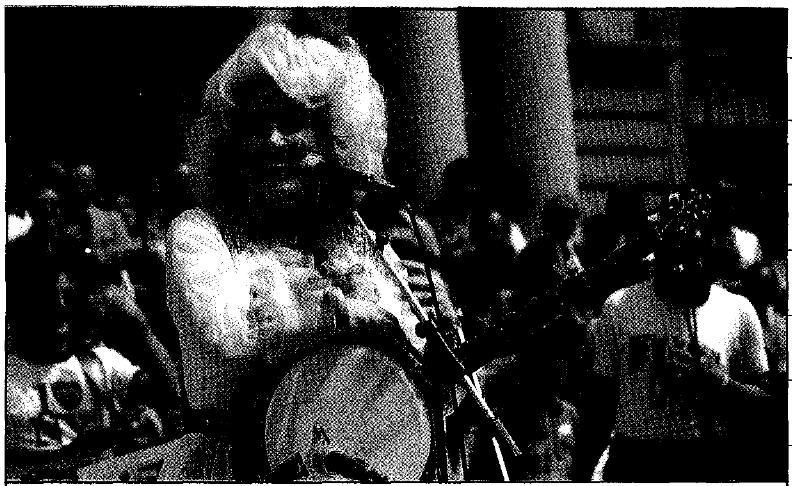


6. Why is this man embarrassed?

We would be the first to concede that 1978 was not the most memorable of recent years for local citizens. Last year New Yorkers experienced the Son of Sam murders, a chaotic power blackout, a surprising Yankee World Series victory, and days of record-breaking heat and cold. This year a three-month newspaper strike produced a sometimes fearful, sometimes carefree feeling that we were living in a news vacuum. While the year did produce its share of cultural, athletic, political, and criminal events, not that many spring readily to mind. That's why we've devised this year-end review in the form of a quiz — to prod your recollections of the amusing, curious, and catastrophic things that took place in 1978. Some questions are straightforward and fair. Others are devious and intentionally misleading. Although we've covered a wide range of subjects, we think the reasonably alert New Yorker should be able to get half the questions right. New Yorkers who were out of town a lot, on the sleep diet, or just not paying attention can turn right now to the answer sheet on page 112, where we have provided for instant gratification. But do try to summon up the ghosts of twelve months past. Remember, he who does not know 1978 is condemned to repeat it.

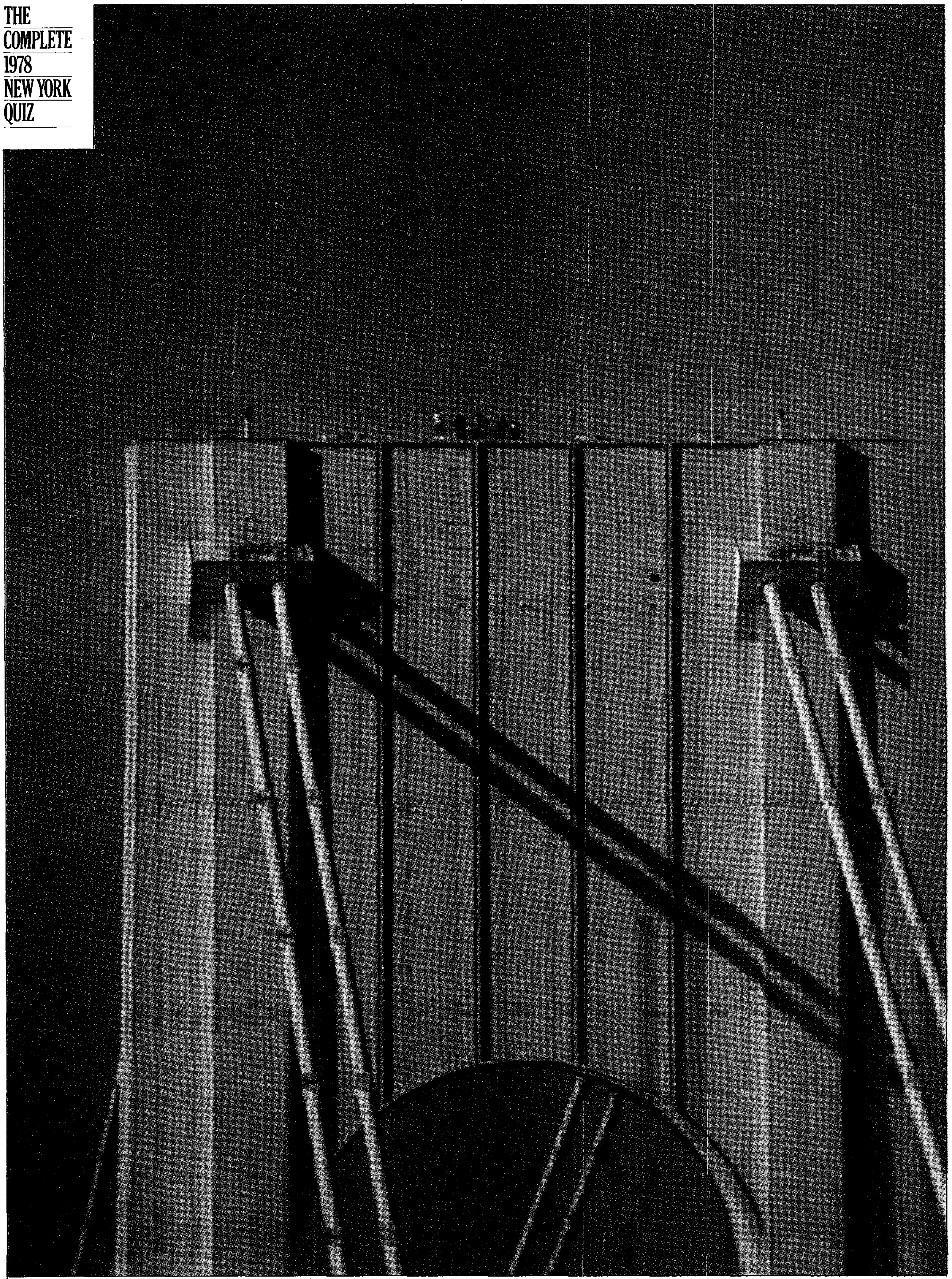


1. This year, on a public holiday, the Staten Island Ferry crashed into a sea wall, injuring 173 people. Which holiday?

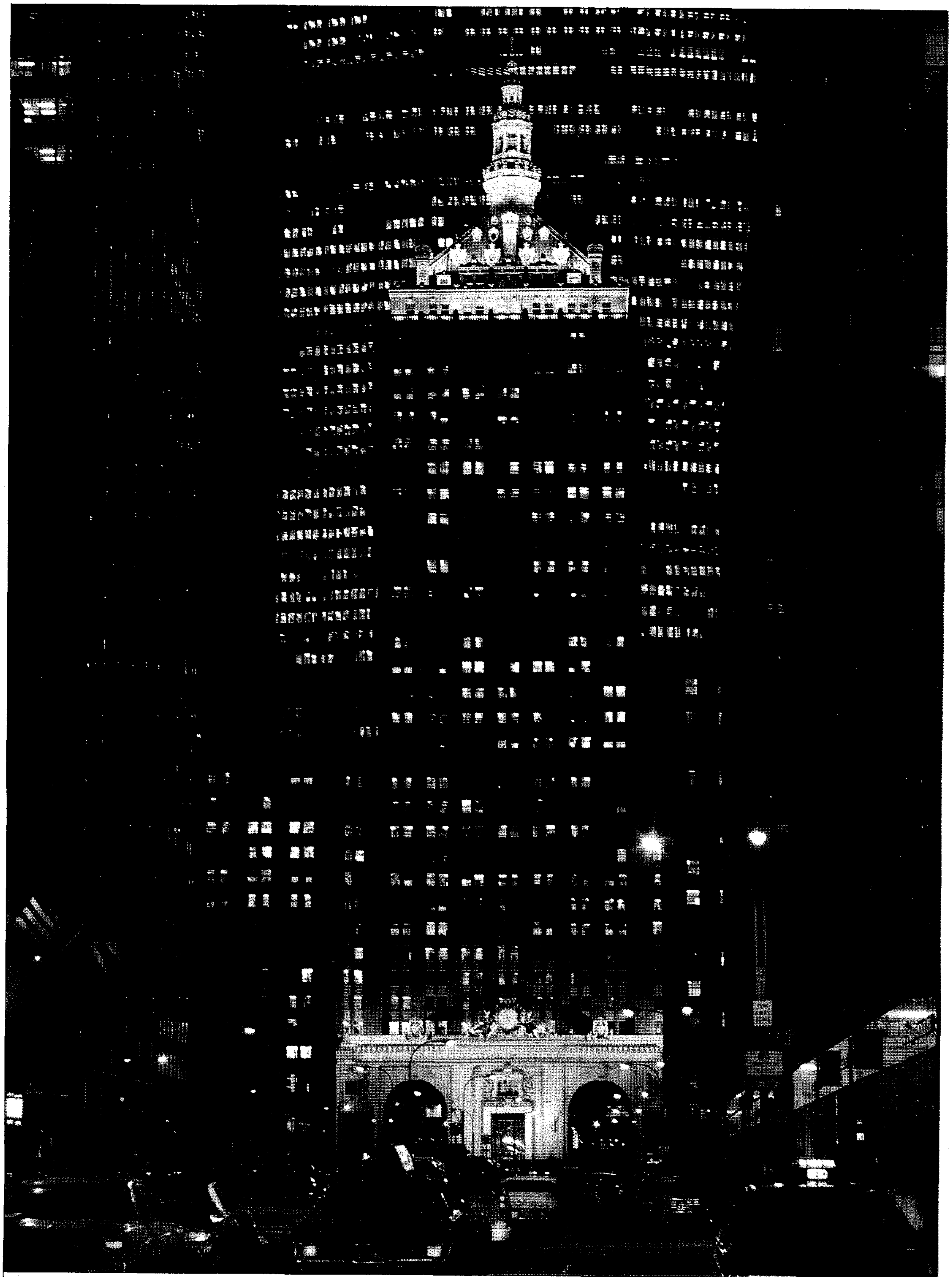


2. Dolly Parton played City Hall, lookin' better than a body has a right to. Which of her songs does that phrase come from?

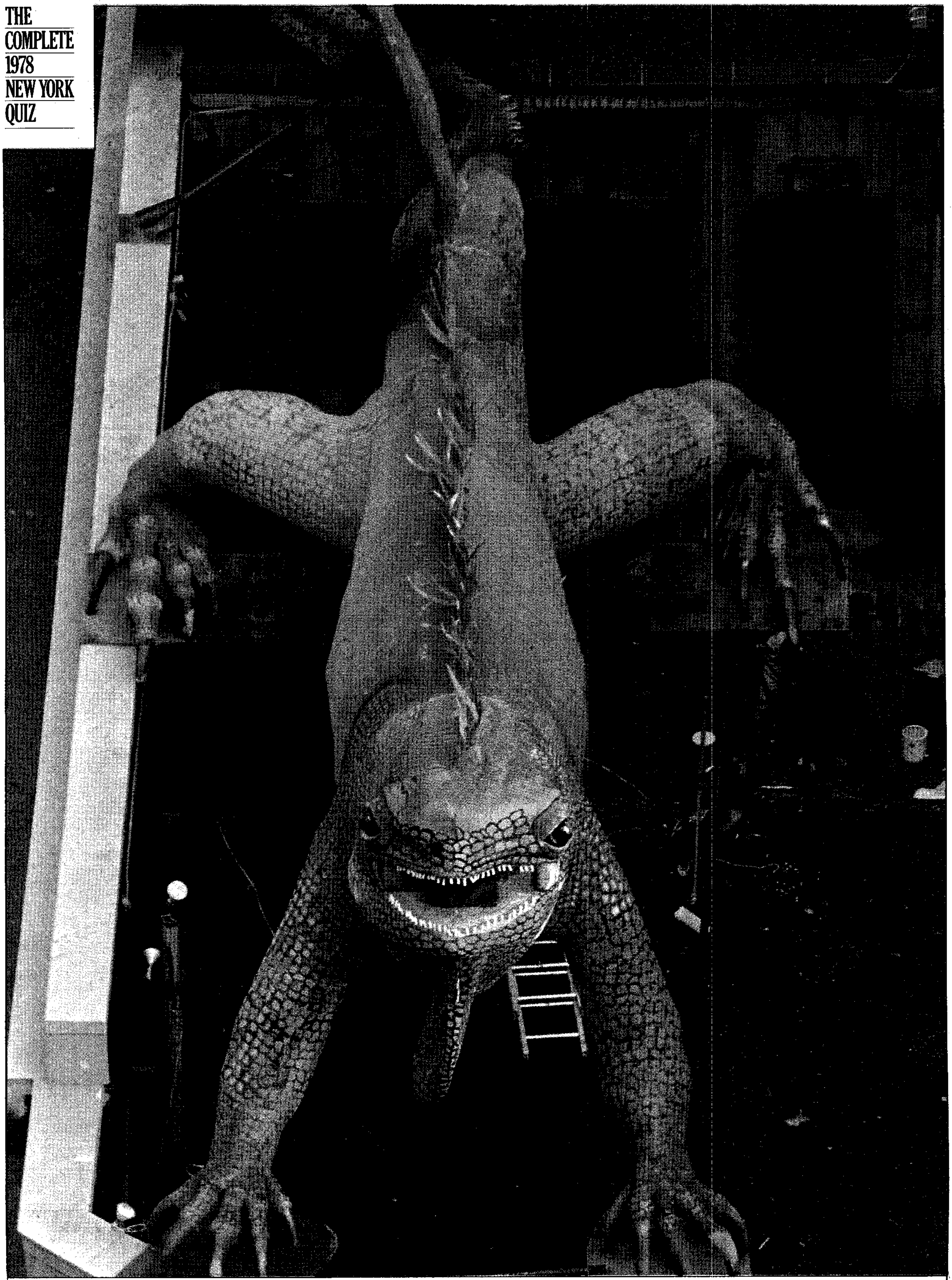
THE COMPLETE 1978 NEW YORK QUIZ



These men atop the Verrazano-Narrows Bridge are: a. members of a suicide pact; b. photographing Operation Sail '78; c. photographing the New York Marathon; d. fixing a cable that almost broke.



This newly gilded tower has gone by several names. Which of the following names has it not been called? a. the Helmsley Building; b. the New York General Building; c. the New York Central Building; d. 230 Park Avenue.



This green, glowing beast could be seen this year: a. at the American Museum of Natural History; b. in Tennessee Williams's garden; c. atop a Fifth Avenue nightclub; d. in the Thanksgiving Day parade.

Woody Allen plays the clarinet at Michael's Pub every Monday, but on this Monday night he also: a. cleaned up at the Academy Awards; b. became engaged; c. logged his thousandth performance; d. was arrested.

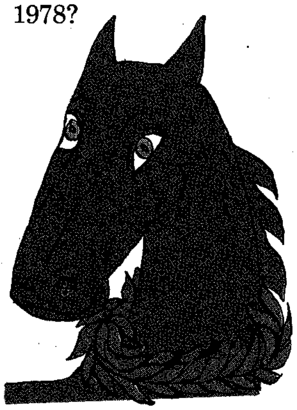
THE
COMPLETE
1978
NEW YORK
QUIZ

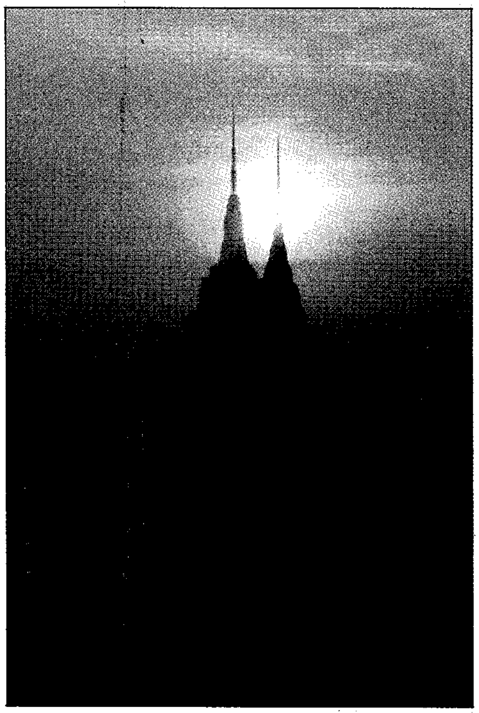
WHAT'S GOING ON HERE?

Here are two famous New Yorkers, an important local team, and a picture of two very famous Manhattan landmarks. You probably think you know all about them. Right? Okay, you're on. A few quick toughies might humble the savviest of us.

UPDATE:

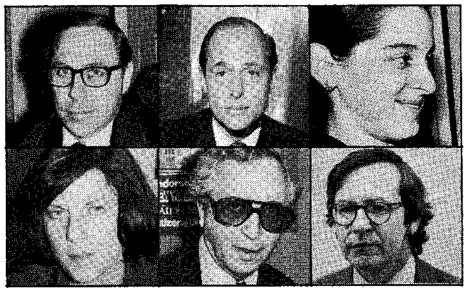
Seattle Slew won racing's Triple Crown in 1977. What thoroughbred repeated this amazing feat in 1978?





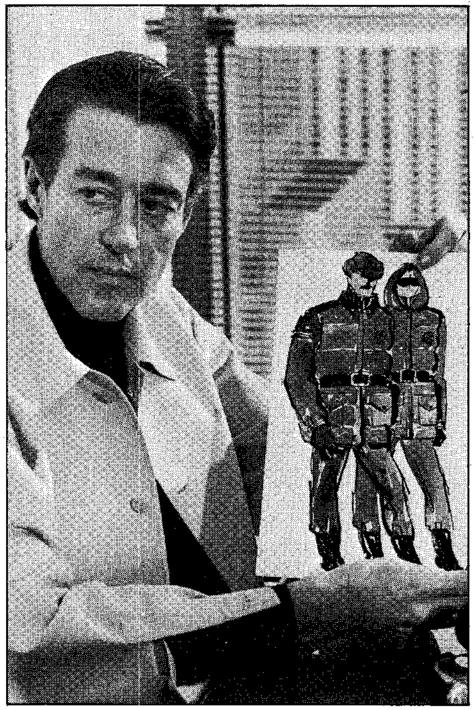
1. The Empire State Building and the Chrysler Building are perhaps the most photographed structures in New York. What's so special about this picture?

a. It was taken by *Apollo 11*
b. It was taken on one of the ten days of the year the sun sets between the two
c. It's not really a photograph but a laser-computer impression
d. It was taken during a partial eclipse
e. It won first prize in a Texas state amateur-photography contest



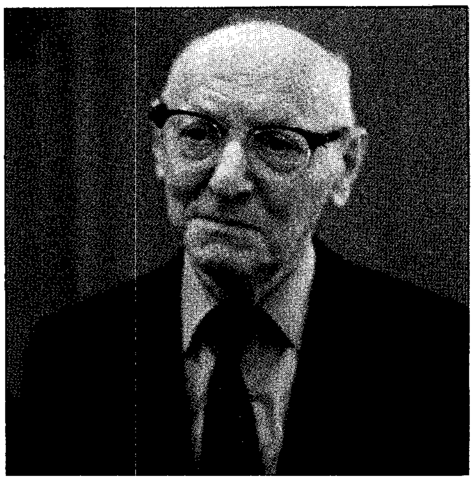
2. Individually, these New Yorkers generally remain anonymous. But when they get together, they form one of the most potent teams in New York. They are:

a. The Tri-State Champions, winners of eleven bowling prizes last year
b. The U.S. Attorney's Organized Crime Task Force
c. Key figures in the Koch administration
d. The Speakers Bureau from the Right-to-Life party
e. The *Wall Street Journal* investigative unit



3. Halston we all know. Or at least think we do. What design is he holding here, and who was it designed for?

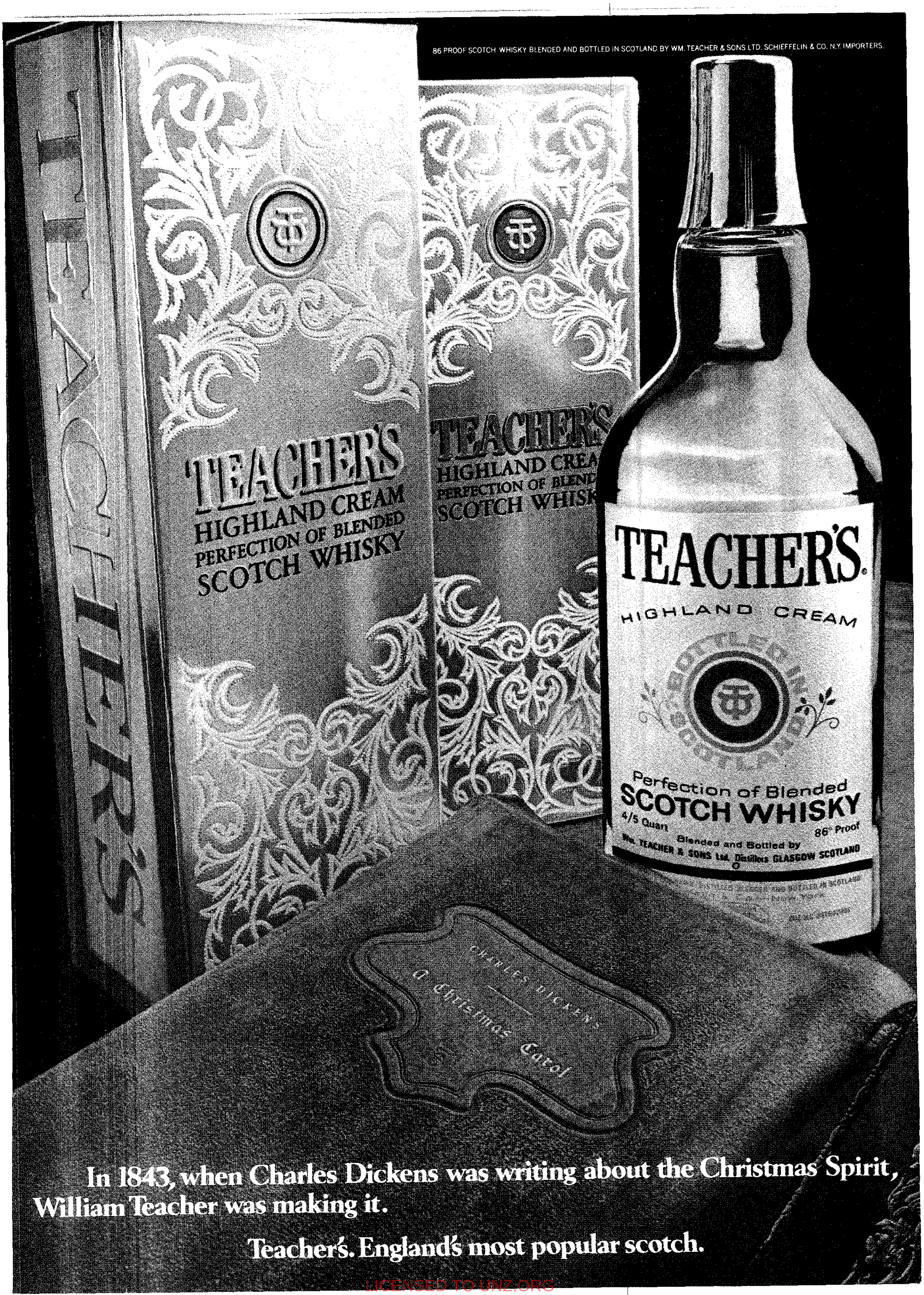
a. A winter coat for Liza Minnelli
b. An evening costume for Bianca Jagger
c. A uniform for New York's Finest
d. A waiter's outfit for Windows on the World



4. Isaac Bashevis Singer won the 1978 Nobel Prize for Literature. This Polish-born septuagenarian is a familiar figure on the Upper West Side, and his work appears frequently in *The New Yorker* and the *Forwertz*. But how much Singer have you really read? In other words, which of these books were written by I. B. Singer?

a. *The Family Moskat*
b. *Enemies: A Love Story*
c. *Alone in the Wild Forest*
d. *Gimpel the Fool*
e. *Fearsome Inn*

86 PROOF SCOTCH WHISKY BLENDED AND BOTTLED IN SCOTLAND BY WM. TEACHER & SONS LTD. SCHIEFFELIN & CO. N.Y. IMPORTERS.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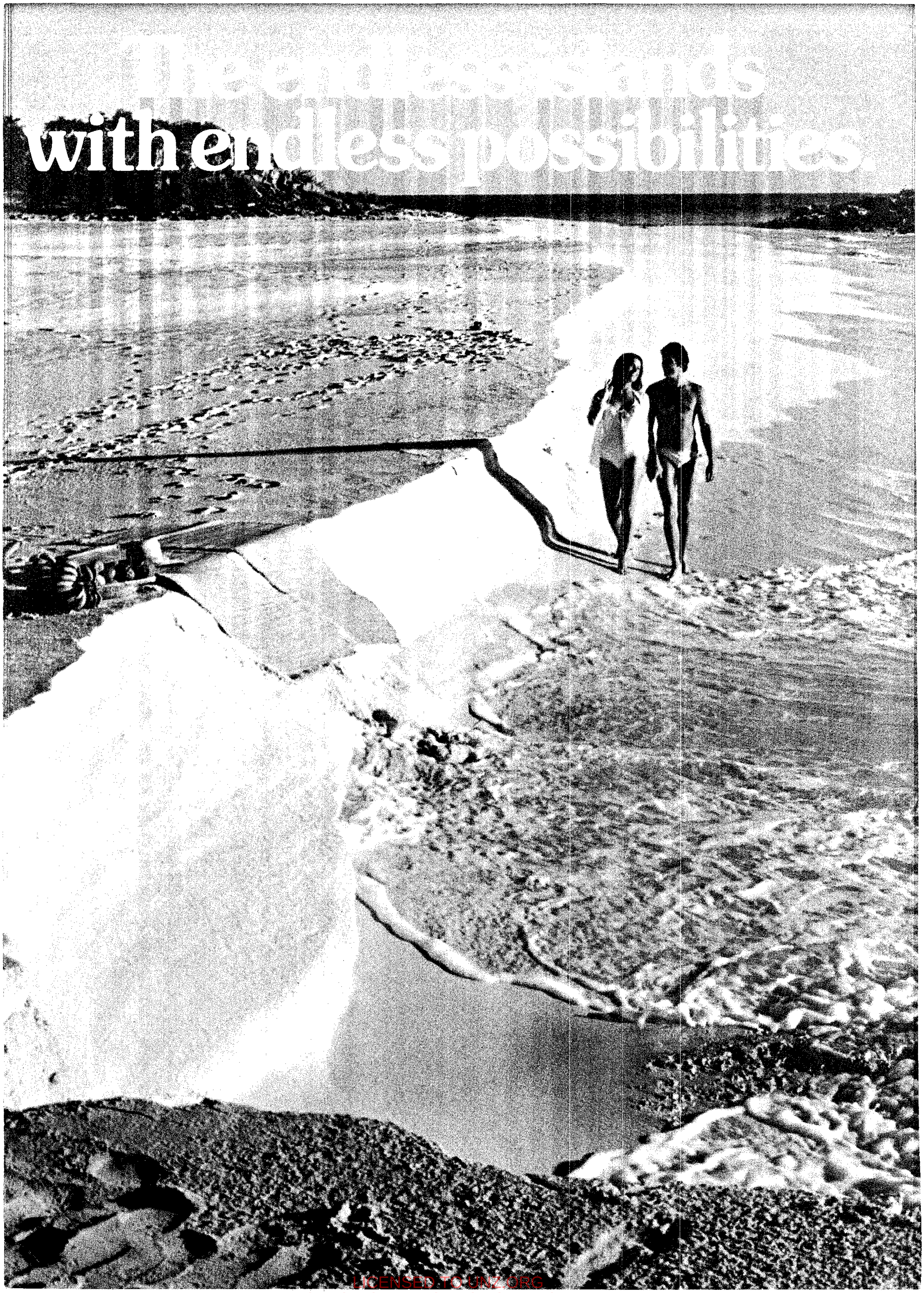
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[illegible] dream.

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THE
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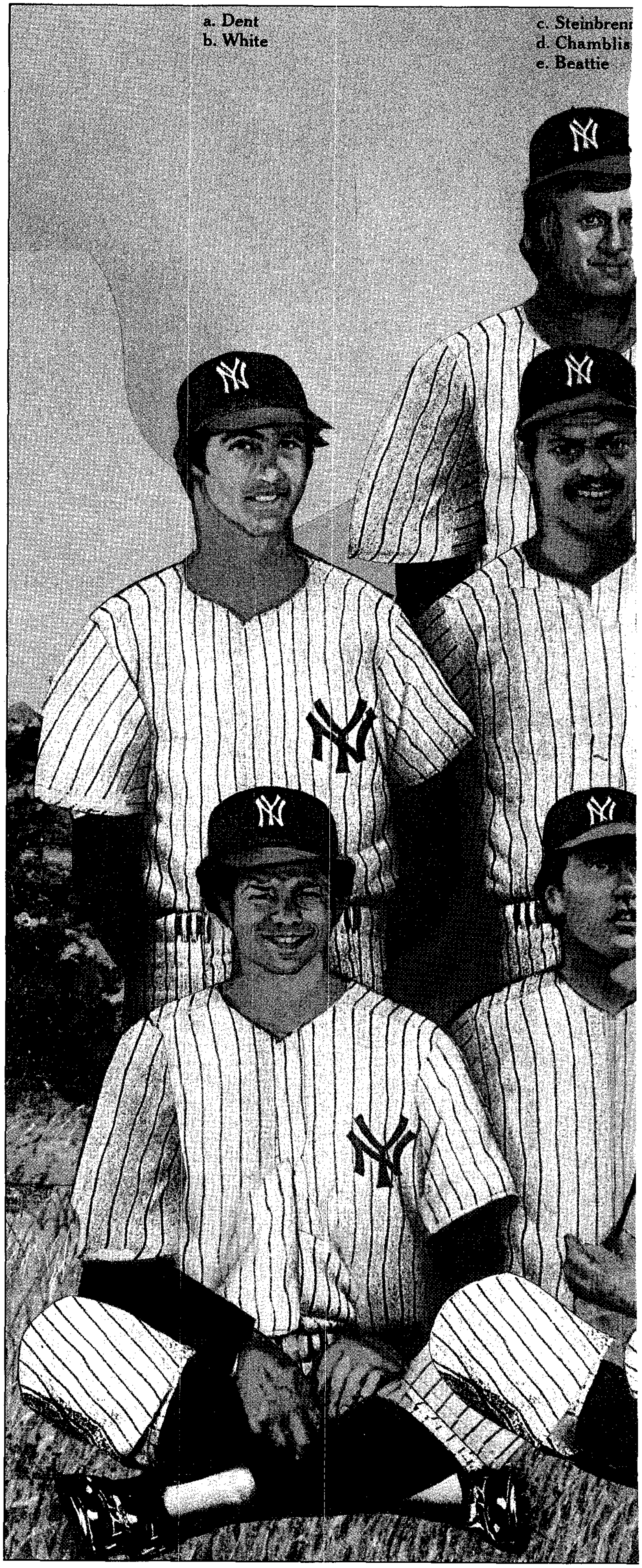
1978
NEW YORK
QUIZ

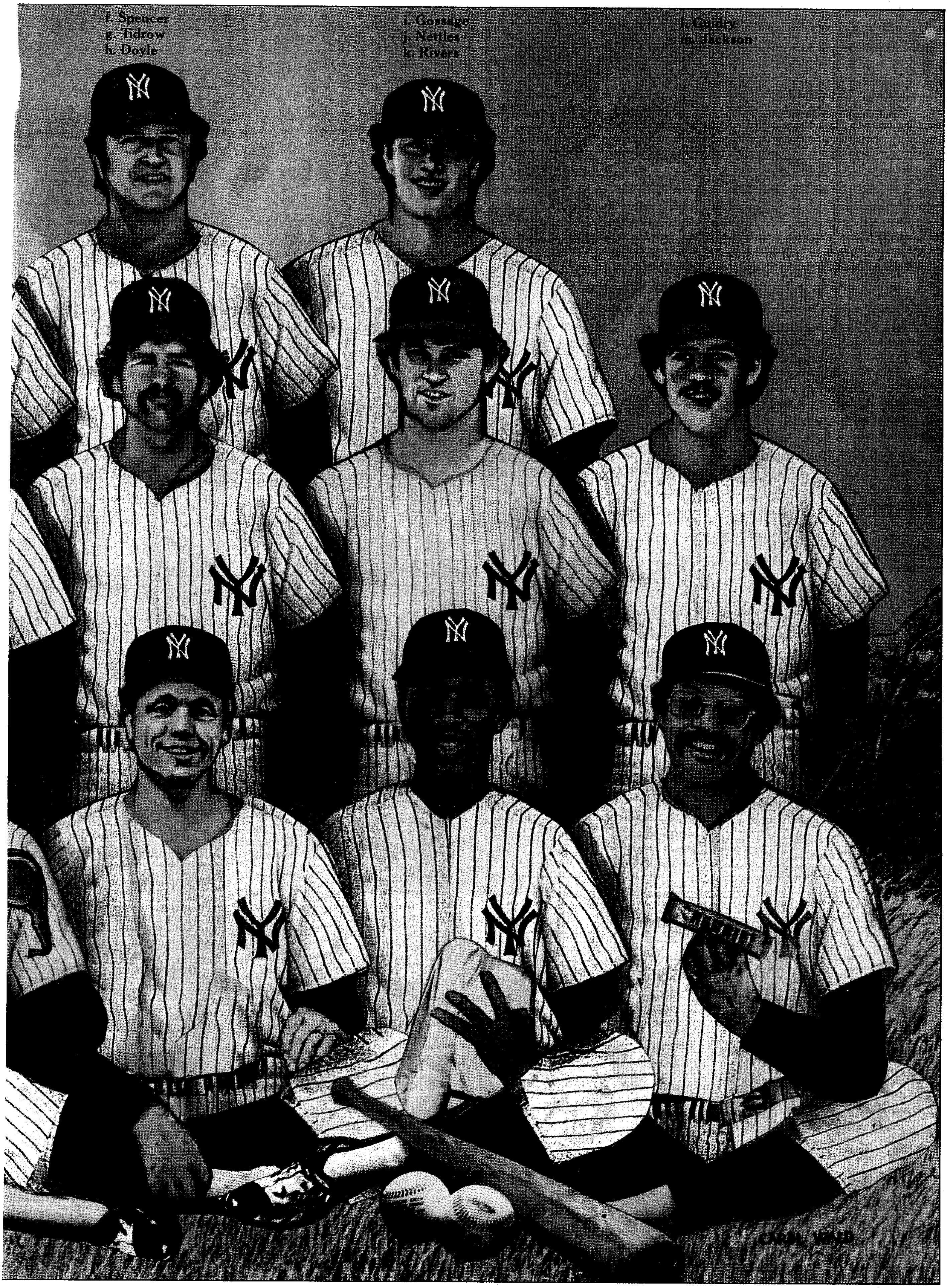
WHY ARE THESE YANKEES SMILING?

For the second straight year, the Yankees defeated the Dodgers in the World Series to capture baseball's championship. Even though the team looked dead in July when it was fourteen games behind the Red Sox, over 2-million fans visited the South Bronx to cheer them on to ultimate victory.

To find the true believers, we offer a few hard questions about some of the Bombers shown here.

1. The Yankees sported one Ivy Leaguer this season. Who was he?
2. This Yankee is known on the team for having the worst body seen in a pinstripe in years.
3. His teammates call him "Gozzlehead." But the sportscasters just call him . . .
4. This Yankee looks just like the team's owner, so his teammates call him George Jr.
5. Those in the know would go to this Yankee for his abilities as a first-rate handicapper.
6. Which Yankee can beat all his teammates in the 100-yard dash?
7. This winter, this Yankee is doing the banquet circuit. Last year, he was selling men's clothes in Kentucky.
8. In the last eleven games, beginning with the one-game playoff at Fenway Park, which Yankee drove in an incredible fifteen runs?
9. Which Yankee got 14 RBI's in that same crucial period?
10. Who caught Carl Yastrzemski's game-ending pop-out in the dramatic playoff with the Red Sox?
11. Outside of baseball, which Yankee's main interest is boating?
12. He has the biggest bald spot on the Yankees, but no one would ever make fun of him for it.





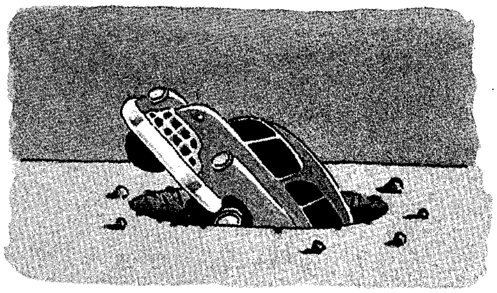
f. Spencer
g. Tidrow
h. Doyle

i. Gossage
j. Nettles
k. Rivers

l. Guidry
m. Jackson

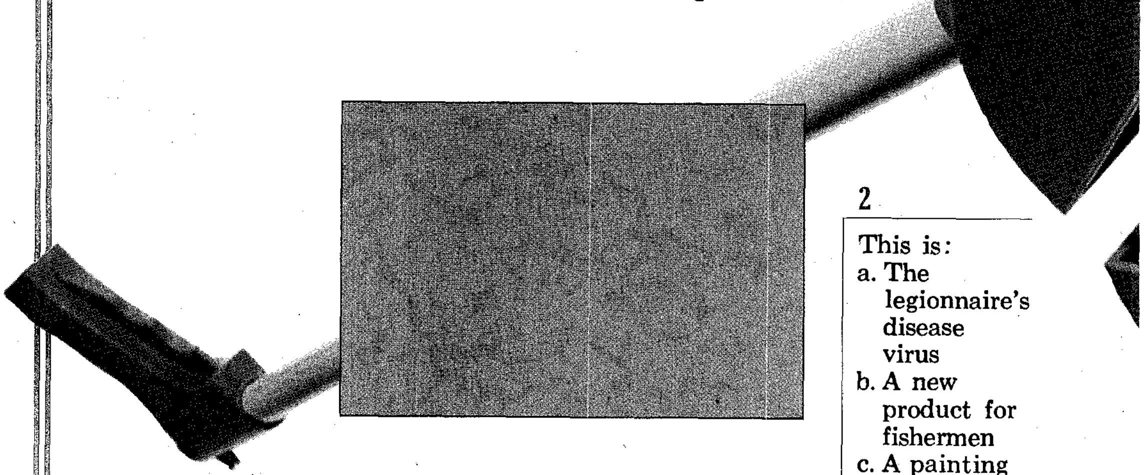
THE OBJECTS IN QUESTION

Each of the artifacts on these four pages represents an event that delighted, troubled, or impressed New Yorkers in 1978. How well do you recall them? Or how quickly do you forget?



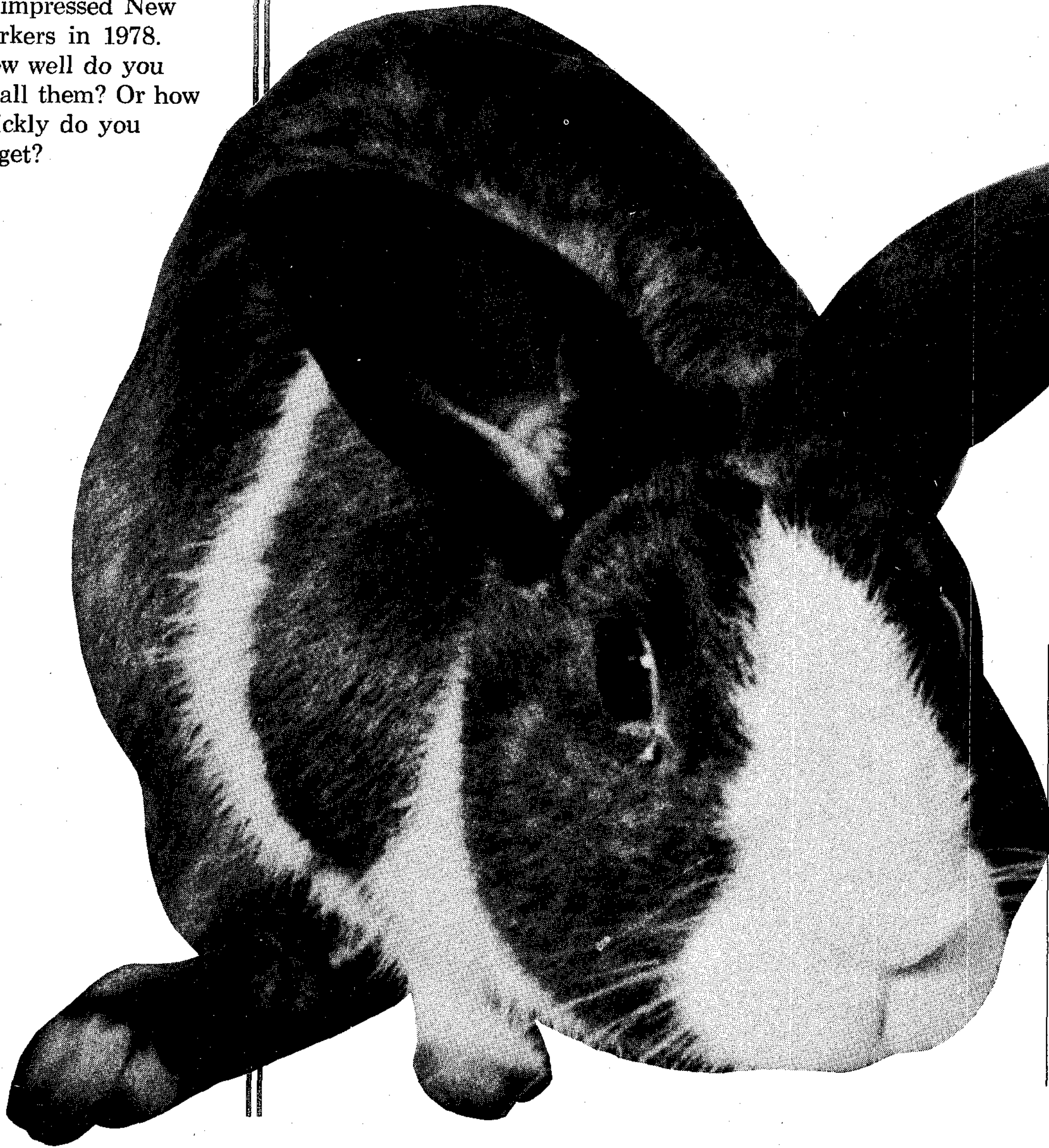
1

This year New York's potholes were:
a. Declared the world's worst
b. Exported to England for road-testing cars
c. Protested by demonstrators at City Hall
d. Viewed fondly by nostalgic astronauts



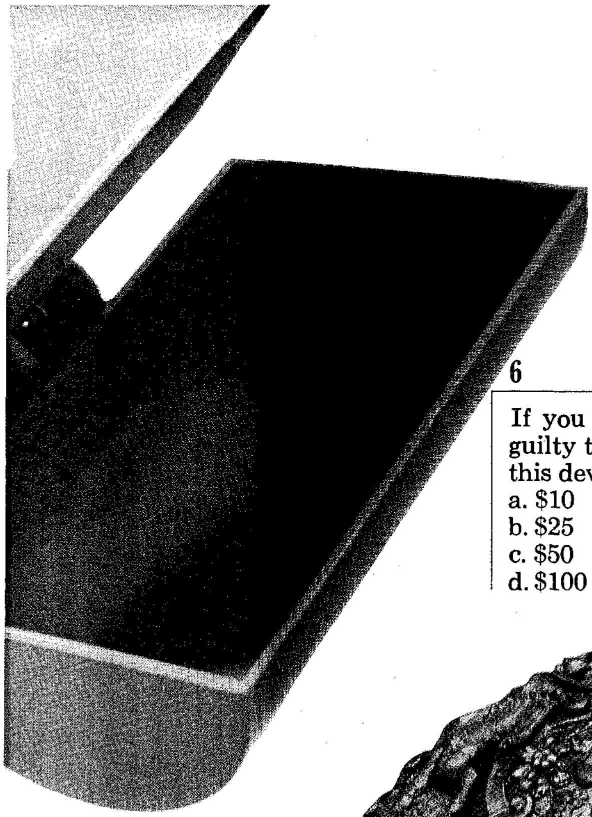
2

This is:
a. The legionnaire's disease virus
b. A new product for fishermen
c. A painting bought by MOMA



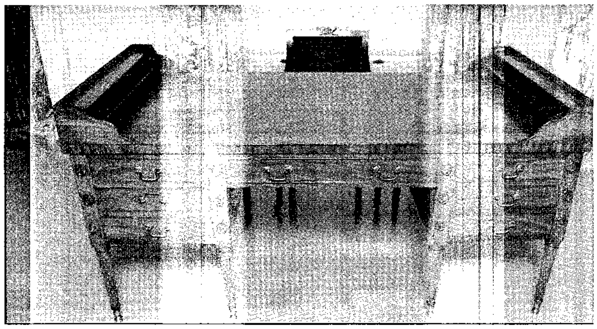
3

This rabbit was in the news for:
a. Viciously attacking his keeper
b. Dying just before Easter, to the disgust of the ASPCA
c. Sniffing out a cache of smuggled drugs

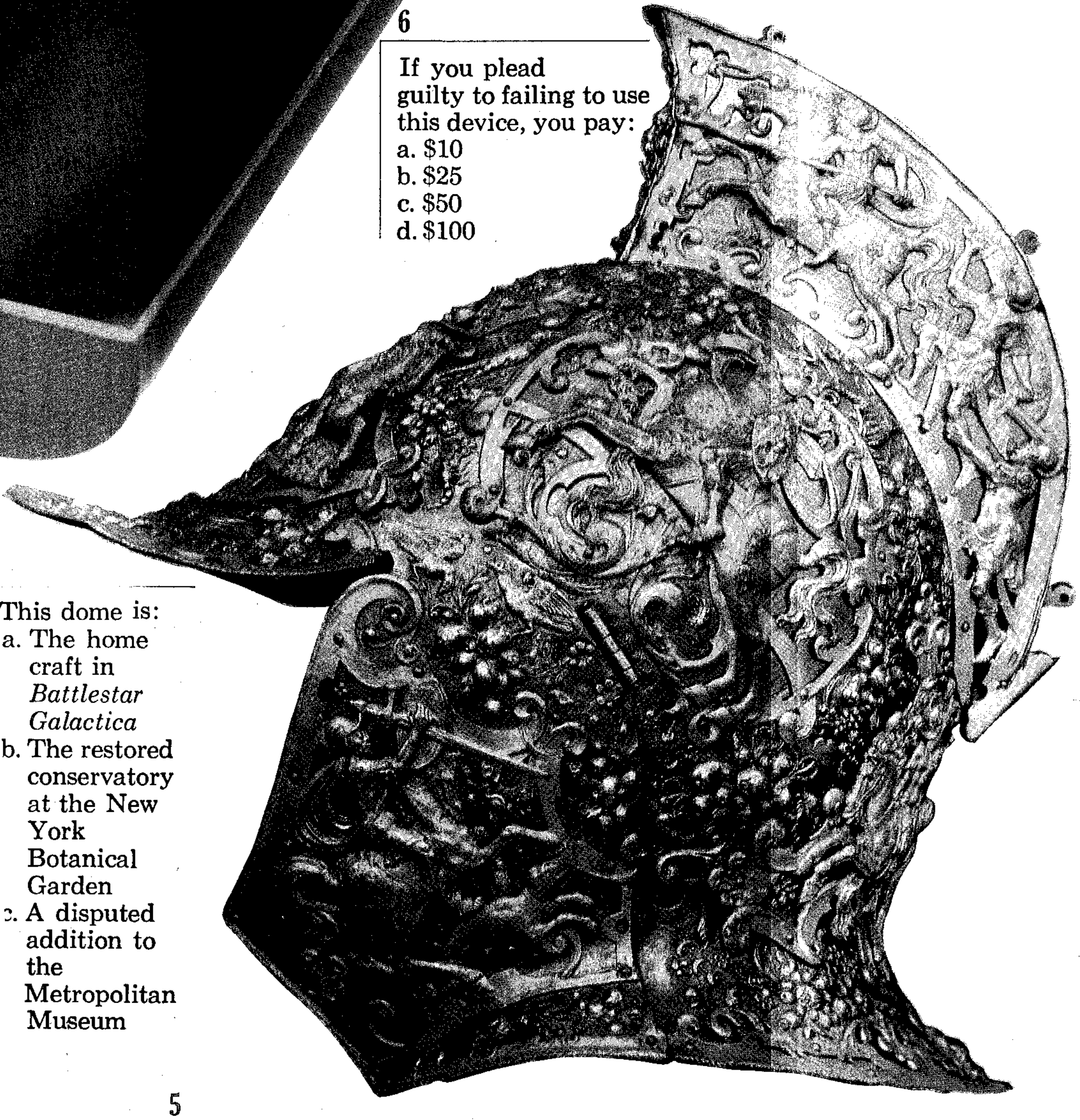


6

If you plead guilty to failing to use this device, you pay:
a. $10
b. $25
c. $50
d. $100



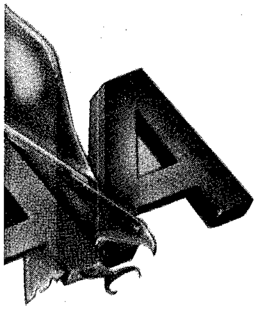
George Washington's desk in City Hall was:
a. Used by President Carter to sign a loan guarantee for New York City
b. Vandalized by graffiti artists
c. Discovered to be a fake



This dome is:
a. The home craft in *Battlestar Galactica*
b. The restored conservatory at the New York Botanical Garden
c. A disputed addition to the Metropolitan Museum

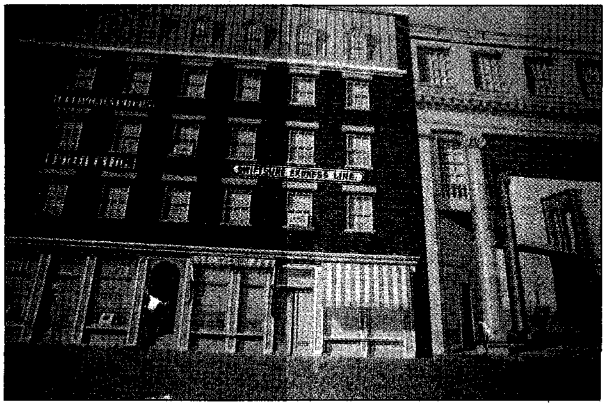
8

This ornate headgear came from:
a. The State Art Collections of Dresden
b. The Louvre
c. Fiorucci's fall collection
d. The Uffizi in Florence



5

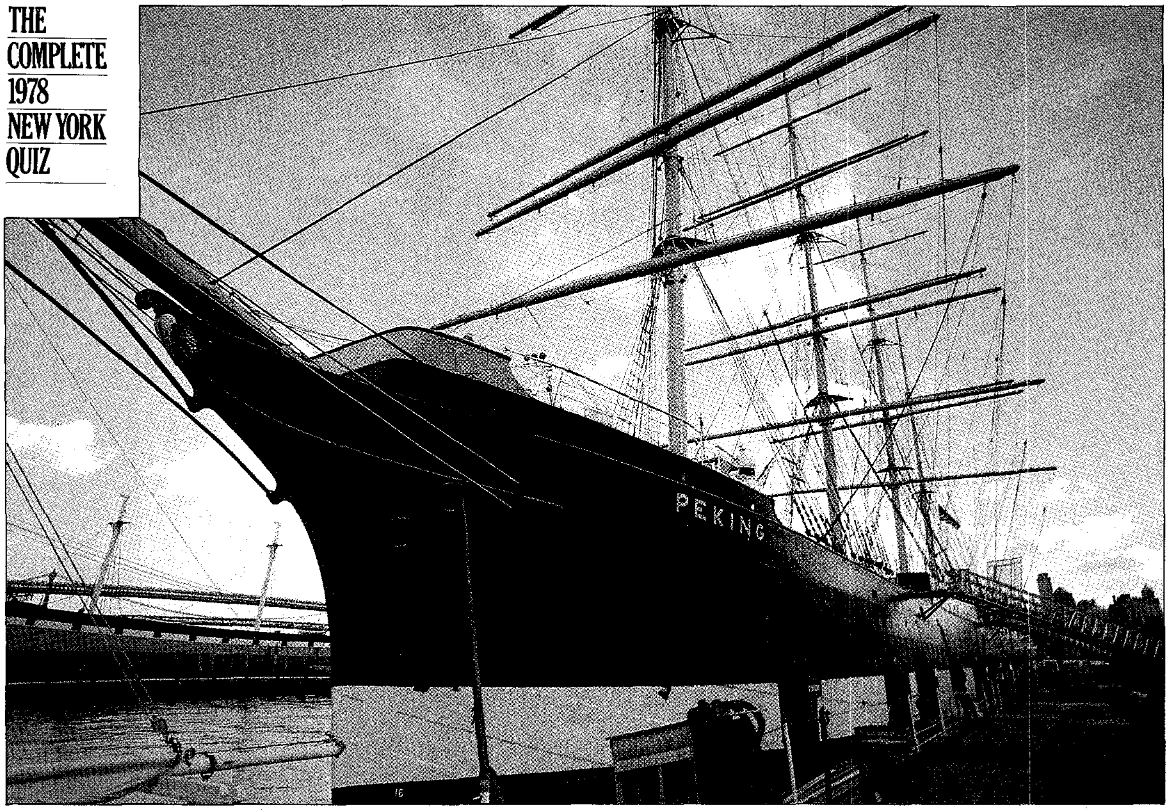
In November American Airlines announced it would:
a. Hire no more flight attendants from New York
b. Move its headquarters to a rural area in Texas
c. Offer low round-trip rates to Guyana



9

This new building downtown has no tenants because:
a. The doors and windows don't work
b. An unsavory murder was committed here
c. It was condemned by the Board of Health

THE COMPLETE 1978 NEW YORK QUIZ

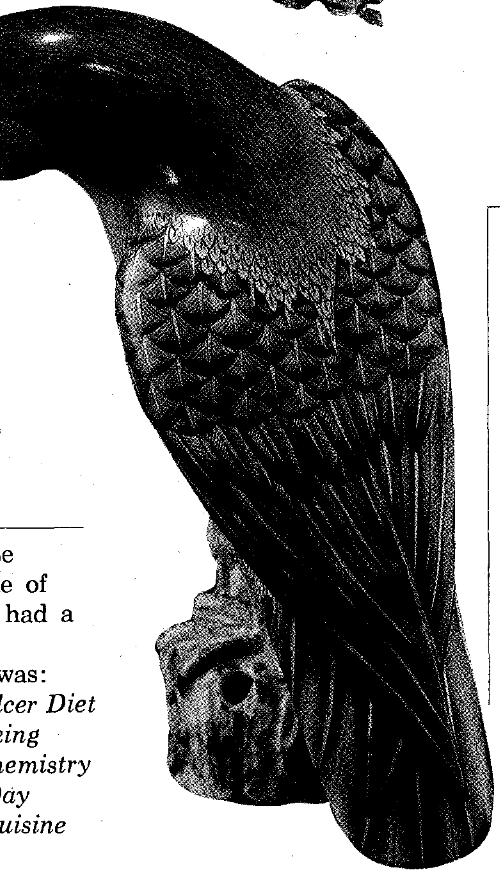


14

The *Peking* was:
- a. A spy vessel
- b. The site of a large seizure contraband
- c. Quarantined a plague carrier
- d. The setting f an Yves Sai Laurent part

12

The new Reggie! bar is made of:
- a. Coconut, chocolate, and peanut butter
- b. Caramel, chocolate, and peanuts
- c. Sesame seeds, bean sprouts, and fudge



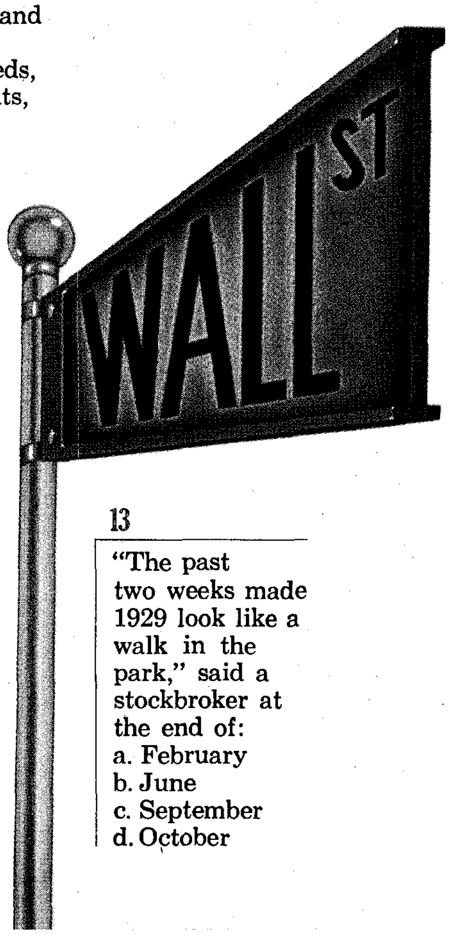
EVAPORATED
MILK

10

Random House found that one of its cookbooks had a recipe for an explosion. It was:
- a. *The New Ulcer Diet*
- b. *Better Cooking Through Chemistry*
- c. *Woman's Day Crockery Cuisine*

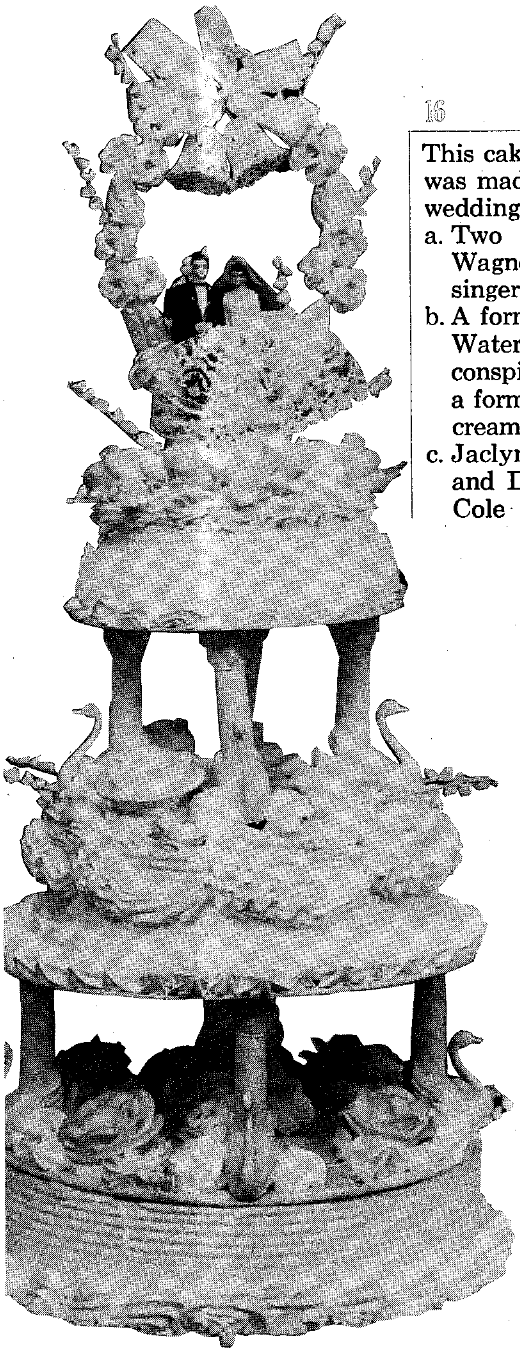
11

This statue was:
- a. Discovered to have been a model for Edgar Allan Poe
- b. Recovered from the estate of Sidney Greenstreet
- c. Offered for sale by Nelson Rockefeller
- d. Given to the Metropolitan by Nelson Rockefeller



13

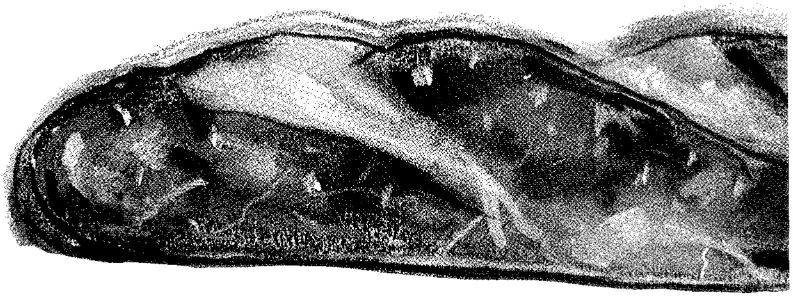
"The past two weeks made 1929 look like a walk in the park," said a stockbroker at the end of:
- a. February
- b. June
- c. September
- d. October



16

This cake was made for the wedding of:

a. Two Wagnerian singers
b. A former Watergate conspirator and a former ice cream salesgirl
c. Jaclyn Smith and Dennis Cole



19

How was this loaf of bread used in a crime attempt this year?

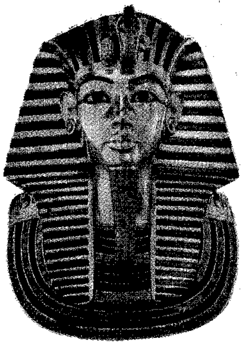
a. To poison a family of five in Brooklyn
b. To blow up the World Trade Center
c. To smuggle heroin through customs

RORER 714
RORER 714
RORER
714

17

These drugs were part of a haul seized from:

a. A popular discotheque
b. A Harlem narcotics drop
c. A trawler in Jamaica Bay



20

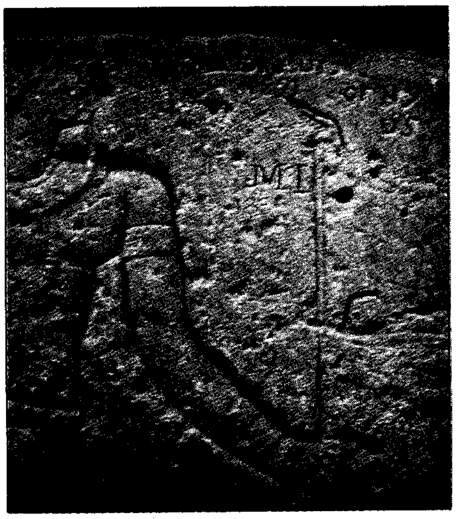
This year manufacturers did *not* market King Tut:

a. Bed sheets
b. Earrings
c. Lingerie
d. Dishes

15

New York graffiti have been around for some time. This was found on:

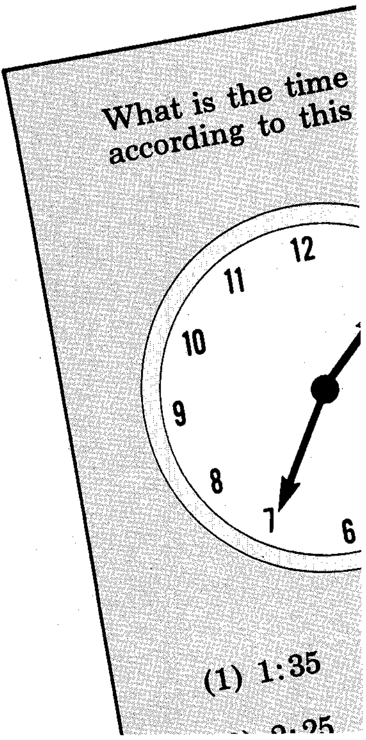
a. The Fulton Street subway station
b. The Temple of Dendur
c. The Great Wall of China
d. King Tut's tomb



18

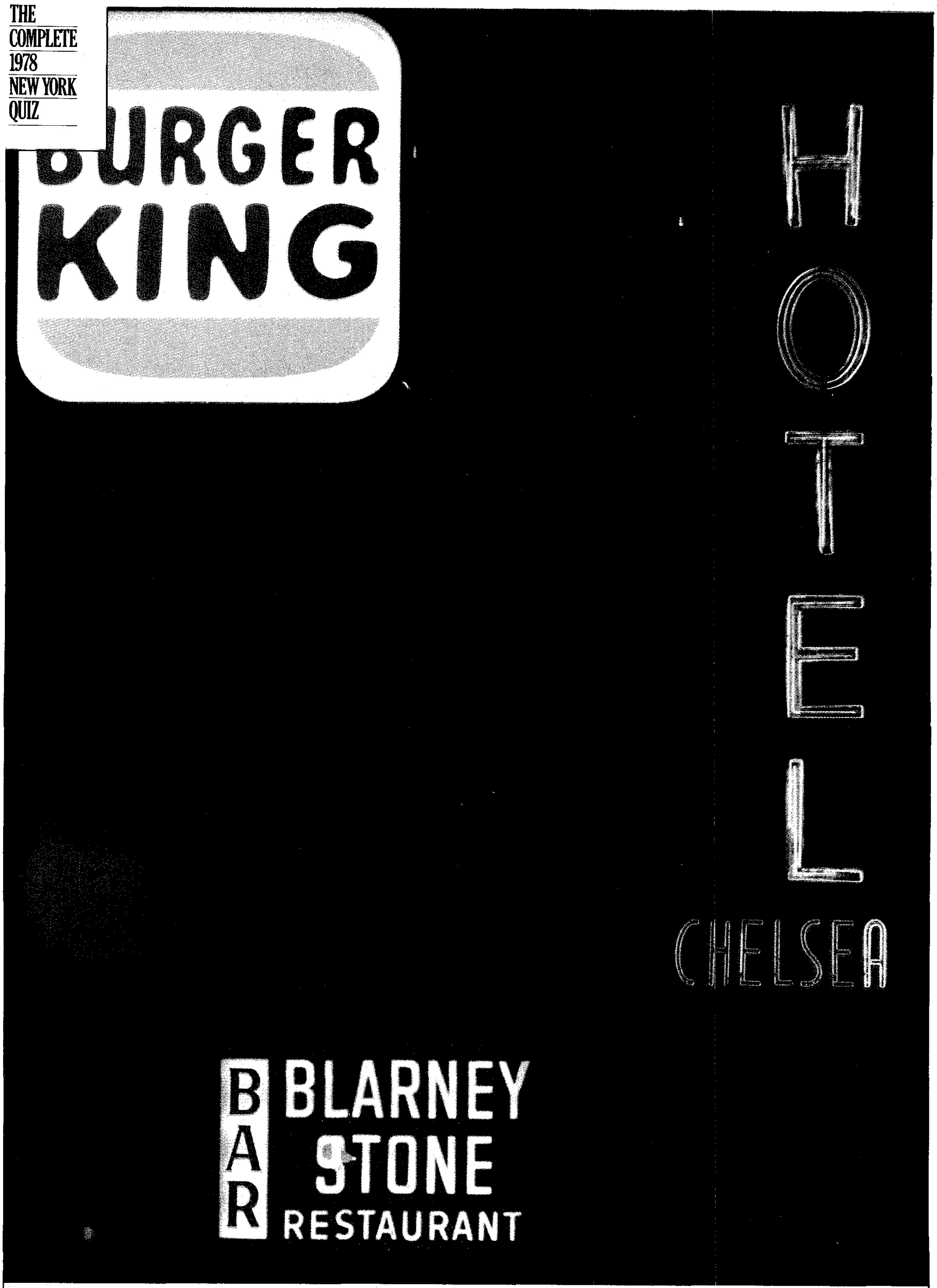
This question was part of a proposed test of competency for:

a. High school graduation
b. Admission to the City University
c. Graduation from the City University
d. Admission to the Police Academy
e. Graduation from the third grade



What is the time according to this

(1) 1:35


URGER
KING
HOTEL
CHELSEA
BAR
BLARNEY
STONE
RESTAURANT

Police arrested Sid Vicious in this hotel for the murder of his girl friend. What rock band had he belonged to?

SOMETHING TERRIBLE HAPPENED HERE

Each of these quiet settings has seen property wrecked, persons outraged, or murder done. How well do you remember the crimes and disasters that took place in them this year?

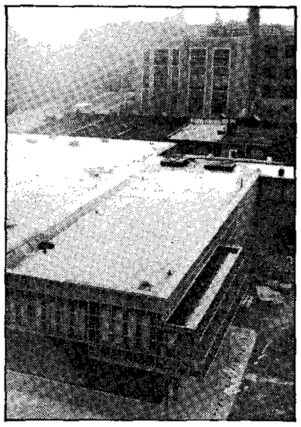
1.

Eleven people were hurt when an explosion sent manhole covers flying into the air in this neighborhood. In what borough did this happen?

2.

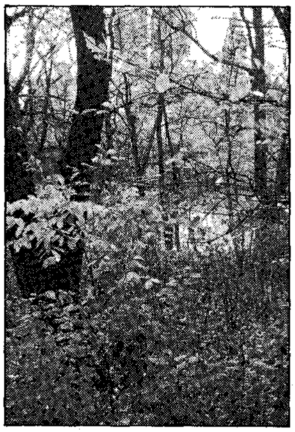
A fashion designer's daughter was kidnapped and held for $100,000 ransom in this building in February. Whose child is she?

3.



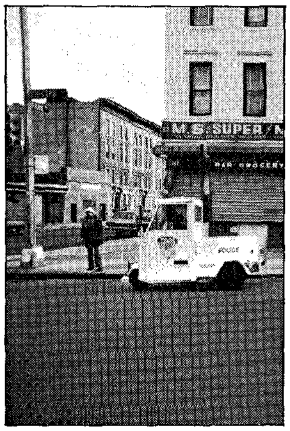
Six firemen fell to their deaths when the roof of this burning building in Brooklyn collapsed under them. What kind of business was it?

4.



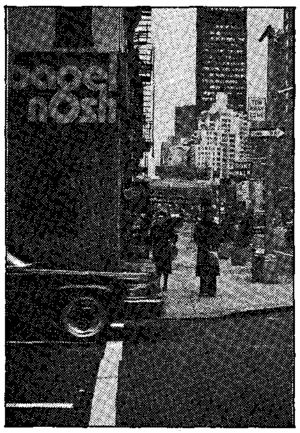
One night in a wooded area of Central Park a band of teenagers beat up men they thought were homosexuals. What was the name of the area?

5.



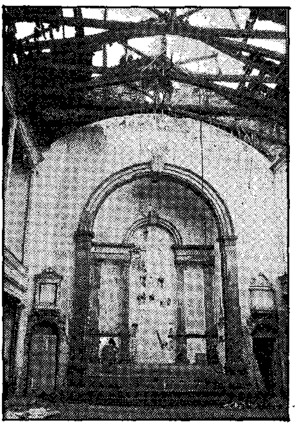
Riots erupted in Crown Heights after a man with the same name as a famous playwright was killed struggling with police. His name?

6.



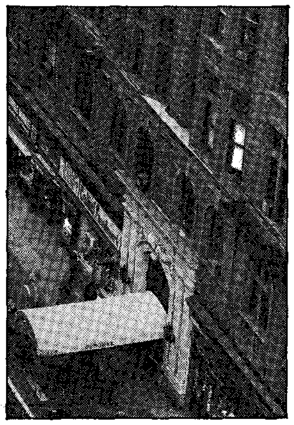
On April 25 a Harlem Globetrotter was stabbed by his wife at this intersection. What is the sports star's pastoral-sounding name?

7.



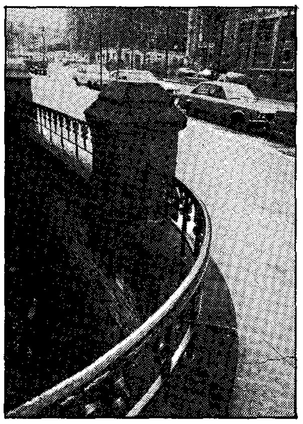
This eighteenth-century church in the East Village was heavily damaged by fire in July. What is the name of the church?

8.



In this apartment house Gig Young killed his wife, then himself. In which movie did his performance win him an Academy Award?

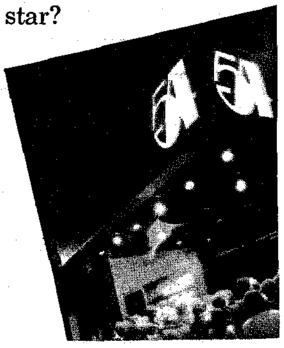
9.



A thirteen-year-old black boy killed a white boy on this Morningside Heights street corner. What had the victim done to provoke him?

UPDATE:

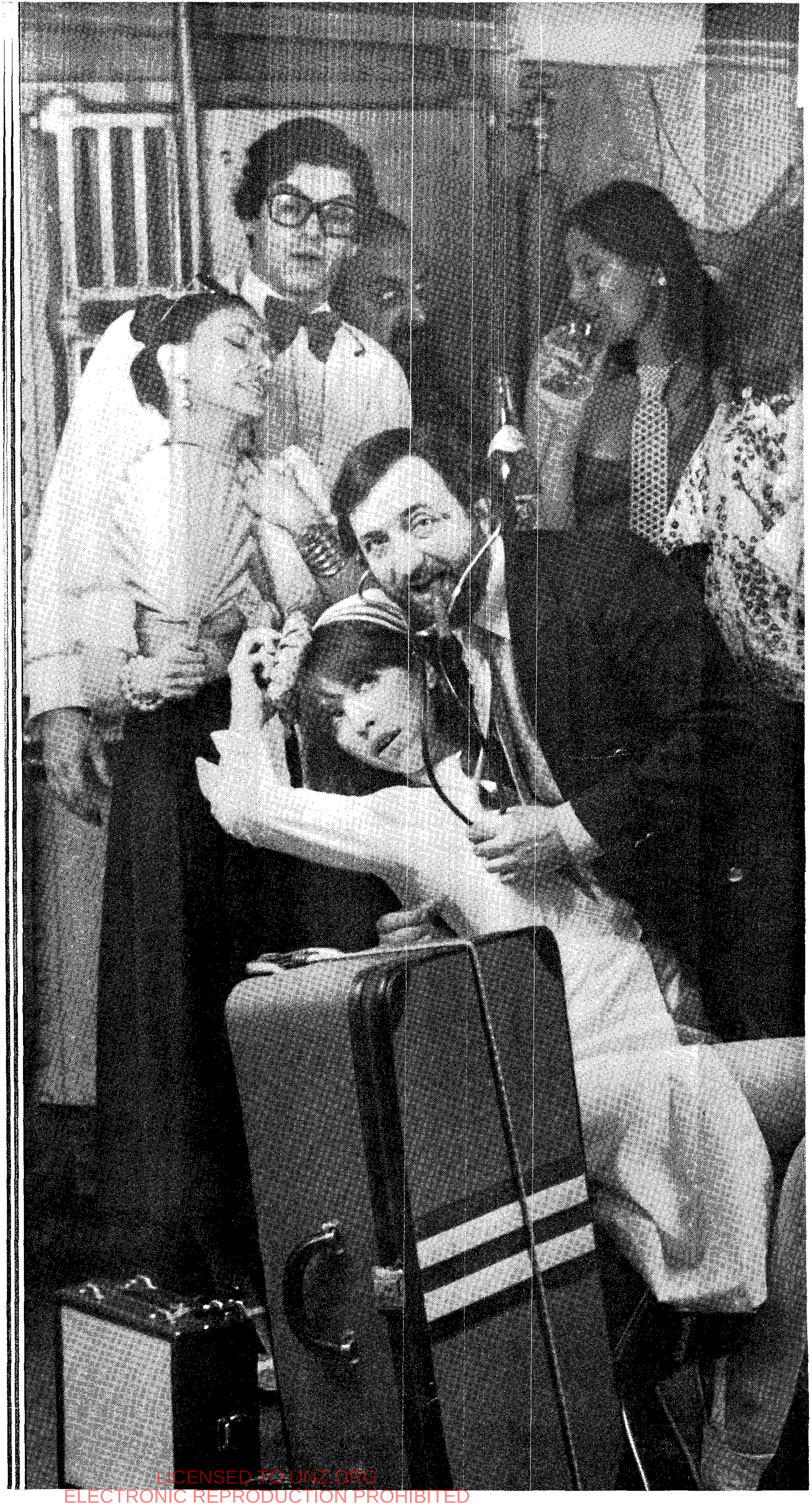
This rock star's wife threw one of 1977's biggest parties at Studio 54 for his birthday. It's doubtful she'd do the same today. Who is the rock star?



VOYAGE OF THE DAMNED

Last July Fourth weekend, 900 people (100 more than expected) boarded a ship for a "cruise to nowhere." Nowhere was right. Some passengers found they had no cold water. Some had no hot. Some had toilets that did not flush. Some had toilets that flushed relentlessly, all by themselves. Cabins were flooded and roach-infested. A drunk tried to hit the woman purser. The maître d' hid from the guests. One swimming pool was empty, another was surrounded by piles of garbage. People without beds had to sleep on the lounge floor. When one woman plugged in her hair dryer, it exploded. Before the end of the cruise, 253 passengers mutinied and were taken off the ship by launch in the middle of the night.

That is a pretty complete account of this unlucky pleasure vessel. Except its name. What was that?

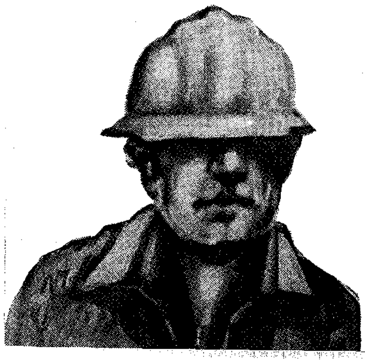


CAN I QUOTE YOU ON THAT?

New York's financial disorders, the political merry-go-round, athletic prowess, gay rights, labor strife, and general hyperbole all made for a slew of notable quotations this year. But since most people in public life tend to sound pretty much alike, the trick here is to match names and faces with what they said in 1978.

UPDATE:

Last year, after seven years underground, this well-known radical leader surfaced. Now he's a construction worker in New Jersey. Who is he?



1

"Nothing wipes me out. I thank you not to write my obituary."

2

"I'm no nut, you know."

3

"I believe God is testing me. What are we going to do when they send the locusts?"

4

"It is a privilege to be conned."

5

"I am the savior of the newspaper industry."

6

"The voters are tired of isolated people in power who don't listen."

7

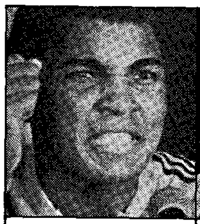
"One man is a born liar, the other is convicted."

8

"My mind doesn't govern my conscience; my conscience governs my mind."

9

"I give out hundreds of pieces of patronage every day."


Muhammad Ali

Ed Koch

Thomas Manton

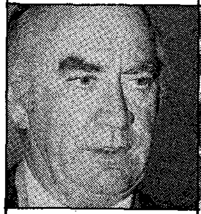
Judge Bernard Bloom

Carmine De Sapio

Jimmy Carter

Theodore Kheel

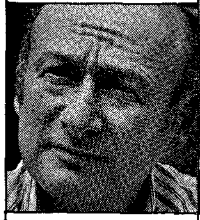
Frederick Richmond


Hugh Carey

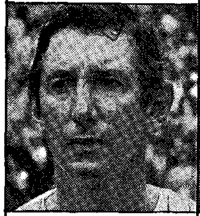
Robert Wagner Jr.

Bella Abzug

Mary Anne Krupsak


Ed Koch

William Proxmire


Billy Martin

John D. Rockefeller IV

10

"You can't be a reformer for 8 million people when they want 8 million different things."

11

"There are now three growth industries in New York: fast-food joints, massage parlors, and deputy mayors."

12

"I made solicitations with payment of money to a young man, beginning almost a year ago."

13

"With God's blessing I vote no."

14

"Put your money on me; I cannot get no better."

15

"I am crushed by your death, but I am, we are, profoundly proud of your life."

16

"I know that Ed Koch likes to go up to people on the street and ask, 'How am I doing?' If you ask me, Ed, you're doing great."

WHO ARE THESE PEOPLE?

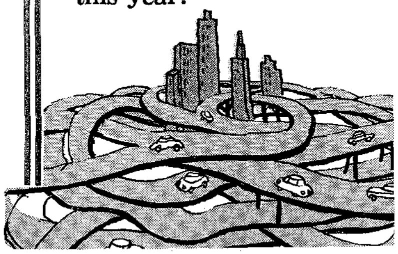
New York lost 470,000 New Yorkers this year, according to a U.S. government study. More than 7,400,000 others stayed, however. The people on this list:

a. Died during the newspaper strike
b. Have membership cards to Studio 54
c. Came in 2nd through 591st in the New York Marathon
d. Were passengers on the Staten Island Ferry that crashed

Thompson, Ian R.
Wright, Trevor
Marchei, Marco
Antczak,Thomas R.
Foster, Jack
Stewart,Chris R.
Haviland, William R.
Ambrosioni, Franco
Sieben, William
Hogberg, Goran
Shorter, Frank
Van Der Weijden, Ko
Umberg, Richard
Penny, Keith R.
Norton, Ken W.
Fry, Edwin J.
Cloeter, Daniel M.
Malmquist, Owe
Hill, Ron
Fleming, Tom
Marczak, Ryszard
McGee, Alan
Balli, Veli
Rafferty, James B.
Mentink, Gerard
Heath, Barry C.
Jonsson, Hans
Reed, George P.
Squires, Peter
Zetterlund, Allen E.
Nikcevich, Tim A.
Kurtis, Douglas T.
Oparowski, Paul J.
Buerkle, Richard T.
Fernee, Dereck W.
Callaghan, David P.
Heck III, Paul
Robinson, Bruce S.
Connan, Guy
Jarosiewicz, Andrzej
Belk, Richard
Hassall, Timothy D.
Mueller, Fritz
Piotrowski, Henryk
McNeill, Peter J.
Sander, Norbert W.
Fetscher, Paul G.
Kardong, Don F.
Molnar, Steve H.
Beauchamp, Ian W.
Bulla, Randy
Dolan, Phil
McDonald, David J.
Mazzanti, Luciano
Randall, Kirk
Slater, Leonard G.
Lubar, Steve G.
Lindstrom, Risto J.
Piazza, Julio A.
Margerit, Gerard
Nye, Peter J.
Muhrcke, Gary
Petersen, Paul R.
Smith Jr., Martin T.
Kirik, Allan R.
Delsordo Jr., John P.
Leroy, Gregory A.
MacIntyre, Mark D.
Ryan, Kevin
Brennan, Jack
Santry, David G.
Klecker, Barney J.
Di Sebastian, Richard S.
Diovanni, Alfred G.
Bjorklund, Garry
Anderson, Victor
Higdon, Hal
Aaby, David A.
Kowalczyk, Stanley J.
Gordon, Richard J.
Brown, Barry
McMullin, Charles I.
Padilla, Jose
Pro, Jose
O'Sullivan, Vincent J.
Lee, Myung-Ho
Roe, Wayne I.
Clarke, Thomas E.
Reyes, Larry E.
O'Leary, John R.
Bragg, William P.
Heiskanen, Juhani M.
Fisher, Paul R.
Caruccio, Paul A.
Donovan, Timothy
Butterfield, James B.
Larson, M.D., Daniel C.
Dotan, Raffi
Burns, James P.
Gubbins III, Patrick A.
Waitz, Grete
Webber, Christopher P.
Carrigg, Steve M.
Abanto, Julio N.
Haddock, Kevin D.
Francisco, Fernando
Atwood, M.D., Stephen J.
Molesworth, Michael J.
Talbot, Bruce W.
Kay, Brian K.
Karni, Yair
Hampton, William N.
Pechow, Patrick
Kittell III, Martin M.
Hommen, Norman M.
Payne, Jeffrey J.
Mittleman, Stuart M.
Downey, Eamon M.
Foley, Kevin T.
Duncan, Michael L.
Enright, Robert J.
Neis, Jeffrey R.
Delaney, Timothy
Lamkin, Brian
Antentas, Joseph
Brown, Robert G.
Yeter, Cahit
Siegenthaler, Daniel
Lian, Fred V.
Moffat, Roger S.
Tinsley, Harold D.
Heiser, John R.
Tobin, Christopher
Mayor, Kenneth
Ratelle, M.D., Alex E.
Nagengast Jr., William
Wey, Hugo
Saxton, Richard L.
Bitner Jr., John W.
Mosenthal, Scott W.
Hartmann, Hans G.
McLoone, Timothy T.
Minchinton, Graham
Trigg, Bruce
Johnson, Ronald N.
English, Johnnie J.
Jarrett, Donald
Matusewicz, M.D., John
Tabb, Ron
Eilertsen, Halvard
Gershman, Bennett L.
Christie III, Walter
Cladek, Thomas M.
Winters, Chris
Mainguy, Jacques
Leach III, Peter
Butler, James S.
Koenig, Michael
Pfeifle, Hank
O'Neill, Edward F.
Talmanson, David J.
Caldwell, Richard T.
McGowan, Matthew J.
Kalos, Stephen H.
Murphy, Henry W.
Abdul-Alim, Husain B.
Epstein, M.D., Solomon S.
Kivlan, Brian T.
Strik, Robert
Dandrea, Peter A.
Costello, Robert W.
Pasternack, Joel M.
Davis, Leonard J.
Deckert, John D.
Leff, David A.
Maynard, Thomas G.
Geraltowski, Michael A.
Mindel, Mark W.
Sullivan, James M.
Crossin, James J.
Smith, M.D., Leo K.
Biersmith, David L.
Knickerbocker, Terry L.
Daniels, David
Meyer, Bill
Leydig, Jack
Beer, Colin G.
Pederson, Lawrence M.
Rigg, Gardiner K.
Lung, Patrick
Janicki, Edward P.
Rieger, Gary R.
Bowler, M.D., Philip A.
Hurst, Bradford L.
Lunny, William K.
Goudy, John T.
Keshner, Stephen G.
Martinez, Angel R.
Hess, John L.
Lawder Jr., Bill E.
Donovan, Anthony J.
Dwyer, John J.
Murphy, Frank J.
Hubbard, Stephen M.
Hucorne, Claude G.
Laporte, Simon
Pochos, Stephen
Cooksey, Martha K.
Rosso, M.D., David G.
Hamilton, Skip P.
Jones, Stephen P.
De Boursac, Guy
Byerly, Wesley O.
Larson, M.D., Mac
Igoe, Brian F.
Hipp, Charles R.
MacNab, Frank S.
Wynne, Joseph G.
Landry, Edward F.
Glover, Robert H.
Drydale, John A.
Christman, Paul R.
Rothrock, John
Hansen, Randy
Lee, Brian E.
O'Connell, Edward J.
Knapp, Gunnar P.
Dixon, Don
Kaney, Tom
Deasey Jr., William R.
Amundson, Friend M.
Lanini, Bruno
Glickman, Valiant C.
Spitz, Duane
Mandon, Bernard
Gonzalez, Daniel A.
Prouty, Steve
Gomez, Edward L.
McIlroy, Gordon W.
Rennie, Steven J.
Kuczynski, Thomas J.
Kaiser III, Steven S.
Ferris, James C.
Holland Jr., John H.
Chung, Kyung-Yel
Fritz, David R.
Dugan, Robert A.
Wetmore, Charles M.
Davey, M.D., Richard J.
Westberg, Carl E.
Bazley, Robert D.
Thayer, Lloyd D.
Heiskell, Andrew L.
Nielsen, Thorkild Bo
Fischer, Robert J.
Dugan Jr., Gerard A.
Katalan, Domingo
Howell, Damien W.
Himwich, Alec
Rogers, Elliott
McGowan, Marty W.
McNiff, Howie M.
Miller, Mark H.
Hatch, Harold B.
Hoelzle III, Frank C.
McGilivran, David J.
Faherty, Dave
Cameron Jr., Paul E.
Bryan, Paul A.
Holiday, Edward J.
Buzzell, Dave
Levy, Jack A.
Epley, Timothy A.
Seiferheld, M.D., Burt H.
Calefati Jr., Paul J.
Petersen, Sue J.
Petersen, Pete A.
Halliday, John
Maslow, Andrew D.
Boring, George
Zullo, Edward C.
Hardeman, Eduard
Drechsler, Walter
Lever, Peter R.
Nokes Jr., Donald C.
Gollnick, M.D., Robert A.
Oberhauser, Wolfgang
Gardiner, George A.
Bruner, Wes L.
Finnerty, Lawrence J.
Foltz, Thomas F.
Mavar, Mladen
Volk, Fred H.
Piotrowski, Harry
Corcoran, Christopher A.
Knust, Achim
Newman, Lawrence R.
Ruckel, Paul E.
Birmingham, Robert J.
Billotte, Roger G.
Dedrick, Fred T.
Audet, Marc M.
Peelle, Paul E.
Normand, Bernard
Lewis, Trevor F.
Bright, Robert G.
Jankowski, John R.
Soler, Stefan
Helfet, Anthony B.
Magaro, Gregory R.
Sihmitz, Michael H.
Lancaster, Jeffrey D.
Borchert, Kevin D.
Langsam, Richard E.
Singer, Steven
Paty, M.D., John G.
Behr, James F.
Koehler Jr., William F.
Baldwin, Christopher L.
Johanson, Bruce E.
Kowal, Bruce A.
Ennis, Doreen E.
McCreesh Jr., Michael H.
Clark, Scott C.
Taiebi, Mohamed
Daguatt, Russell W.
Norris, David L.
Varady, Robert F.
Growney, J. Patrick
McQueen, John W.
Best, Fred W.
Myers III, Harrison C.
Gritzinger, Douglas E.
Papin, Normand
Bender, Leonard M.
Maffi, John E.
Stillman, George
Sumner, Scott
Pfeiffer, Richard H.
Bostrom Jr., Fred D.
Filion, Michel
Turner Jr., Alexander M.
Manghan, Brian M.
Basis, Howard
Baylis, Ph.D., Tony B.
Bruno, John J.
Kisielewski, Les J.
Hargreaves, John S.
Bonner, Ray T.
Kircher, Philip G.
Light, Joseph W.
Shapiro, James E.
Locksley, M.D., Richard M.
Donovan, Daniel J.
Sikora, Joseph
Sandifer, Edward
Stein, Richard H.
Laughlin, Graham W.
Hetzel, M.D., Paul C.
Sweeney, Richard P.
Antognini, Fiorenzo M.
Toner Jr., William E.
Aguilera, Jorge C.
O'Connell, Robert M.
McGuinness, James T.
Judkins, David C.
Eastwood Jr., Gordon E.
Hirsch, George A.
McCahill, M.D., Woods
Palermo, Richard J.
Munoz Jr., Louis E.
Wright, Cleveland A.
Moore, David D.
Baldasari, Larry M.
Williams, David F.
Dogger, Allen J.
Jones, M.D., Wayne C.
Heinbockel, William F.
Garvilla, Peter M.
Lobb, Welles B.
O'Connor, Kevin J.
Perkins, Roderick J.
Long, James R.
Clark, M.D., Charles G.
Herbert, Jr., William N.
Devoe Jr., William F.
Sullivan, Brian T.
Gagnon, Gary J.
Mendonca, Eleonora C.
Amoretty, Stephen J.
Jomphe, Patrice
Moore, Brendan G.
Rivera, Eduardo A.
Yergeau Jr., Roger R.
Nash, Thomas B.
Morrow, William F.
Kuszmider, Rudolph J.
Allen, Douglass M.
Maile, Thomas C.
Cragin, Michael C.
Oddeen, Lee A.
Burgess, Martin M.
Judge Jr., Peter W.
Dinatale, Steve J.
Miller, Ronald K.
Mulhern, Stephen R.
Pempel, T.J.
Kauff, Tarak A.
Graham, John
Debonis, Ted A.
Schulgasser, Daniel M.
Logan, Richard C.
Clark, M.D., Johnny J.
Fuller, Richard C.
Bashant, Howard S.
Malachowsky, Ron S.
Ingham, Curtis J.
Anderson, Michael T.
Hanna, Paul E.
Reinhardt, Eric W.
Benford, David R.
Burns, Joseph F.
Mulligan, Thomas H.
Lent, Donald T.
Perry, Charles D.
Ashley, Roy H.
Czachor, James
Porter, James A.
Erich, Guenter K.
Mann, M.D., Samuel J.
Holt, Dennis A.
Keller, Philip J.
Lyman, Peter J.
Buoncristiani, John F.
Layton, Bob
Palm, Darrell K.
McKee, John F.
Oldis Charles A.
Lewis Jr., Theodore
Cockburn, M.D., Alden G.
Conroy, Stephen L.
Grotsky, Stephen R.
Vincent, Dick C.
Degange, Mark A.
Kennedy, John P.
Dubie, Robert C.
Walker, Gordon J.
Ouellette, Ronald G.
Lockley, Margaret
Caffrey Jr., Daniel T.
Hiermer, Gunter
Gordon, Michael F.
Littlefield, Barron S.
Lerro Jr., Anthony V.
Solvang, Olav A.
Widener, Richard A.
Clark, Larry W.
Cronin, Alfred A.
Vincoli Jr., Albert R.
Karr, Michael A.
Zdunczyk, Paul T.
Mandl, Steve N.
Savitz, Pete E.
Oldham, Timothy R.
Henninger, Rolf
McMahon Jr., William I.
Levin, M.D., David C.
Appel, Lawrence J.
Jacobs, Robert J.
McCormick, Brendan M.
McGahey, William J.
Molloy, William E.
Chiaro, Thomas J.
Roulette Jr., William J.
Wilson, Robert
Hutchins, M.D., David A.
Bick, Ted A.
Chartier Jr., Donald R.
Kunz, Gilbert C.
Brown, Daniel L.
Tuthill, Allen B.
Rockovich, James S.
Berit, Jonathan
Hudson, Robert C.
Wunderly, Craig J.
Scherzer, M.D., Herbert H.
Kenney, Brian S.
Shafer, M.D., Stephen Q.
Shafer, Nancy J.
Byrne, Gerald I.
Waffle Jr., George E.
Church Jr., Richard L.
Cartwright, Peter
Young, Carol A.
Velez, M.D., John
Heefner, Jr., Raymond A.
Repetto, Arnold
Cornou, Paul
Mora-Garcia, Victor M.
Parra, Rafael
Faison, Jim
Barbary Jr., Joseph T.
Silber, Alan
Elmore III, Edwin J.
Joseph Jr., Paul I.
Filipiak, Joey K.
Farrell, Eugene K.
Horton, William H.
Freedman, Alan J.
Feldman, Neil R.
Weygandt, Neil
Kingston, Michael
Myers, Gary B.
Boyd, Norman B.
Pope, John J.
Ailes, James W.
Scheid, Lawrence J.
Burge, Philip A.
Svanson, Gust G.
Benson, John J.
Verdier, James M.
Galizza, Tony
Ryan, Bob M.
Baker, Jeffrey R.
Rice, John A.
Murray, Esq., Daniel T.
Garro, Anthony J.
Pizor, Peter J.
Penny, Glynis C.
Lattanzi, Peter A.
Bennett, Thomas R.
Zizzi, Vincent C.
Butterfield, Deborah L.
Smith, Ronald J.
Woods, Edward J.
Munroe, Cecil E.
Duble, Chris H.
Grebenstein, Kenneth E.
Brown, Kenneth H.
Colasuonno, Richard G.
Joyce, John F.
Smith, M.D., David J.
Henry, M.D., Dan A.
Halebian, John
Calvano, Louis T.
Braile, Robert S.
Kozlin, Richard S.
Brannen, Daniel J.
Bassett, Russell
Rorke, Gregory M.
Heckman, Robert A.
Cerny, Richard
Lerose, John J.
Lockwood, Richard P.
Sellers, Jr., James R.
Gattung, Berthold
Pastore, Paul A.
Viverito Jr., Joseph A.
Tussing, James D.
Henderson, Richard E.
Levy, Kenneth M.
Bergesen, Howie S.
Smith, Rodney L.
Schreiber, Linda J.
Wuest, James D.
Dalrymple, Cindy
Gorey, Patrick H.
Jurgens, John J.
Giusto, Phil X.
Youngleib, Ken M.
Molloy, Kevin
Sloane, Robert R.
Festa, Robert D.
Dunne, Randall J.
Nacchio, Joseph P.
Pedrinan, Lauri
Milch, Mitchell H.
Fry, Franklin H.
Levien, Keith L.
Denez, Jean-Claude
Forte, Robert A.
Fitzpatrick, John D.
Colombant, Denis G.
Beliveau, M.D., Pierre
Lemoine, Bernard
Cartwright, David F.
Durst, Eric J.
Starer, Brian D.
Petherick, Glenn D.
Barbano, Sharon A.

UPDATE:

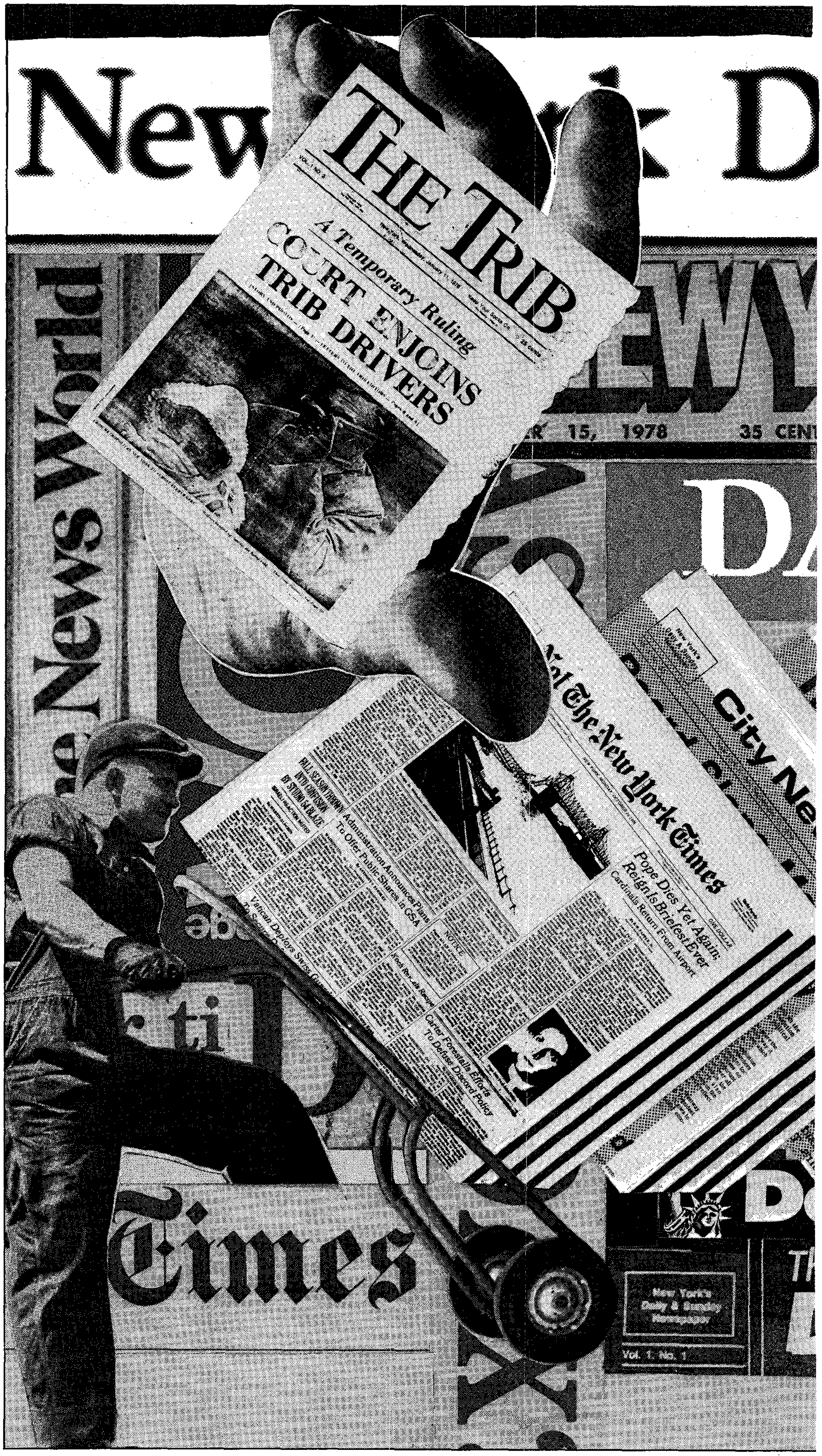
In February 1977, Transportation Secretary Adams endorsed Westway. What prominent New Yorker, formerly a foe of the highway, changed his mind this year?

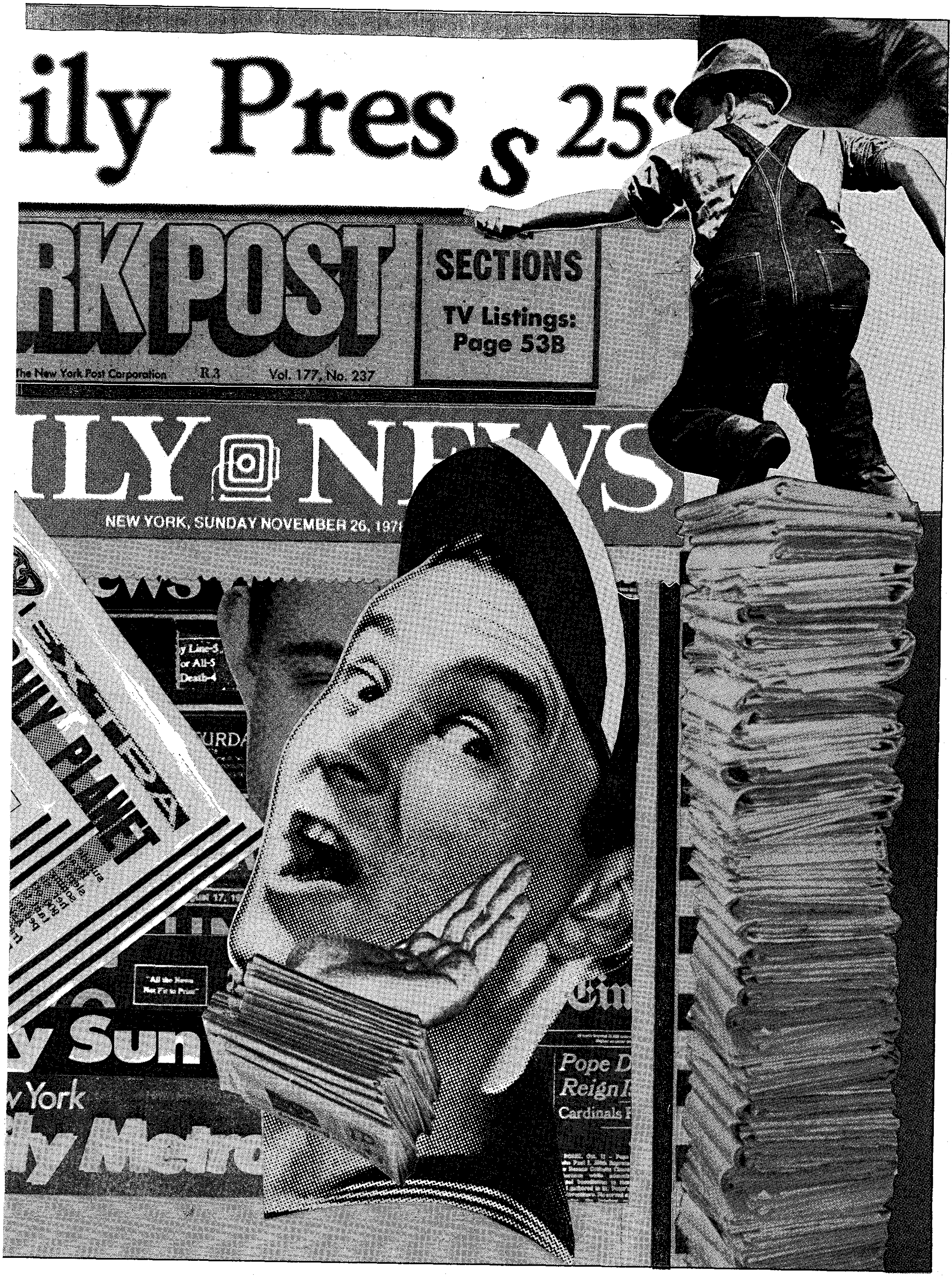


DID YOU READ ALL ABOUT IT?

It was a chaotic year for newspapers in New York. An 88-day strike shut down the regulars and breathed life into a passel of interlopers.

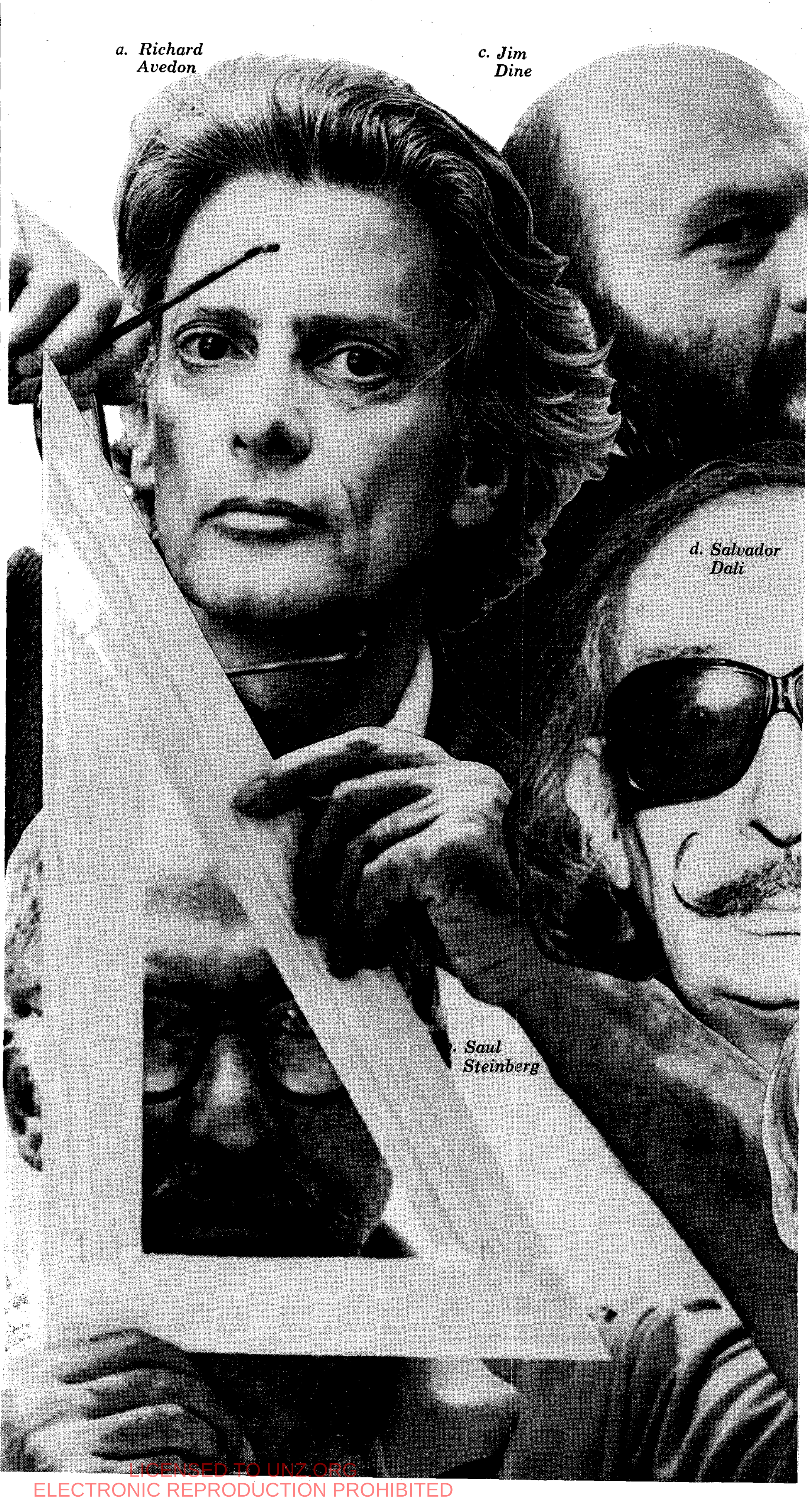
1. Which of the papers shown on these two pages put out only one edition?
2. Which two papers never came out at all?
3. Which paper was twice shut down by strikes?
4. Which paper got two David Frosts confused?
5. Which paper did Jimmy Breslin call "one of the best looking in the nation"?
6. Which paper ran the headline Venus Probes Yield Mass of Data?


New York D
THE TRIB
A Temporary Ruling
COURT ENJOINS TRIB DRIVERS
e News World
R 15, 1978
35 CENT
DA
The New York Times
Pope Dies Yet Again: Reign Is Briefest Ever
Cardinals Return From Airport
Administration Announces Plans To Offer Public Shares in GSA
Carter Formalizes Efforts To Defuse Discount Policy
Vatican Deploys Swiss G
City Ne
New York's Daily & Sunday Newspaper
Vol. 1, No. 1
Times


ily Pres s 25¢
RK POST
SECTIONS
TV Listings: Page 53B
The New York Post Corporation
R.3
Vol. 177, No. 237
ILY NEWS
NEW YORK, SUNDAY NOVEMBER 26, 197
y Line-3
or All-5
Death-4
URDA
PLANET
"All the News That's Fit to Print"
y Sun
w York
ly Metro
Pope D
Reign I
Cardinals

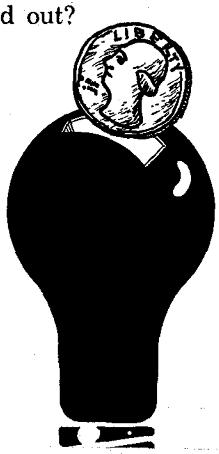
ANOTHER OP'NIN', ANOTHER SHOW...

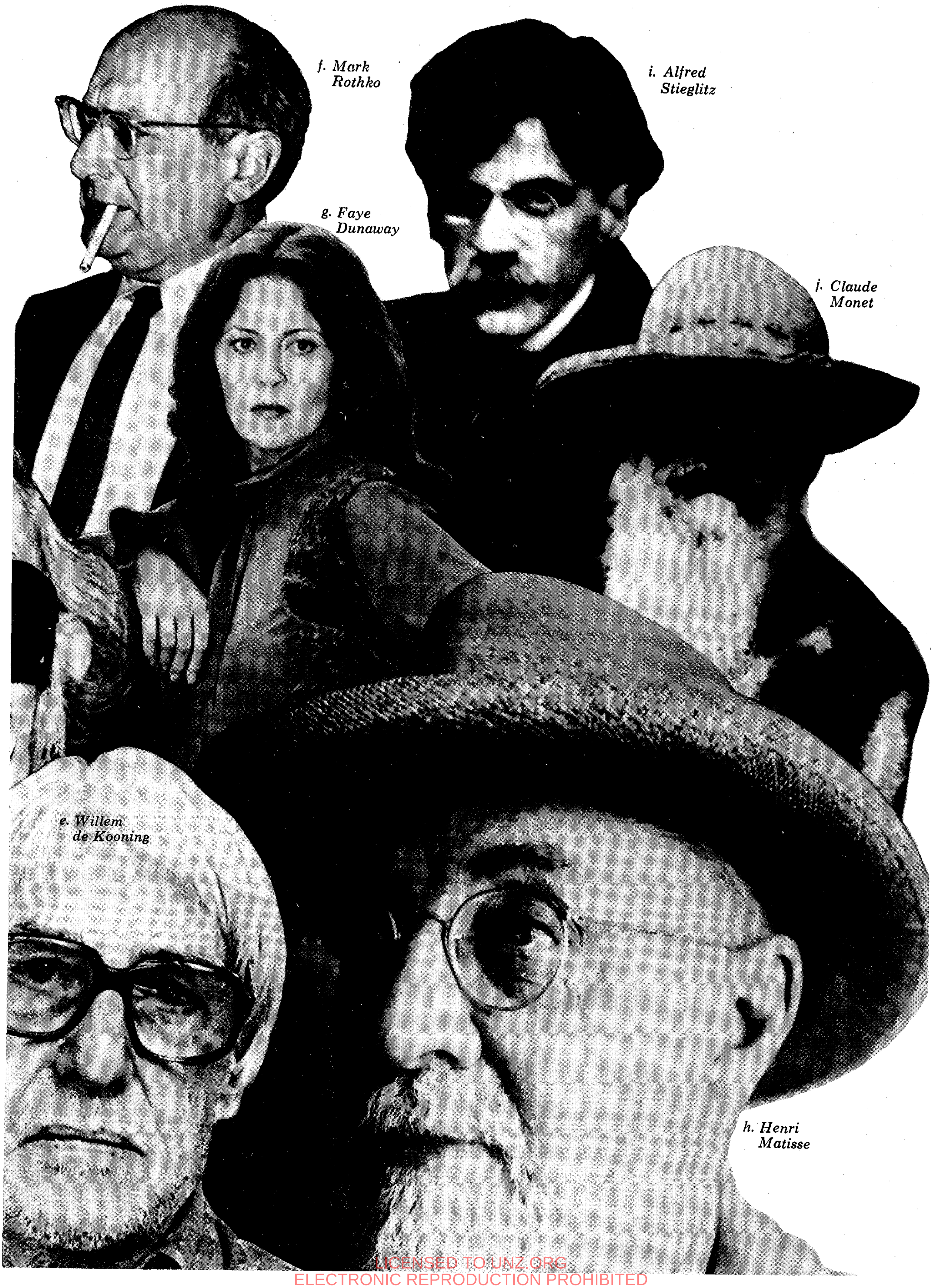
All the well-known artists on these two pages had their work exhibited in town this year. Can you match the artist with the correct artwork on the following two pages?


a. Richard Avedon
c. Jim Dine
d. Salvador Dali
Saul Steinberg

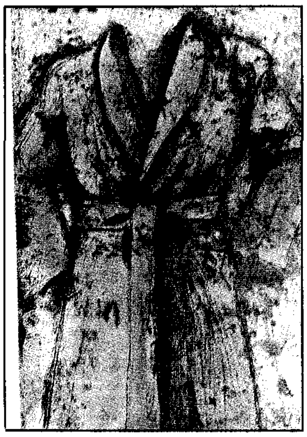
UPDATE:

After the July 13, 1977, blackout, Con Ed was sued for millions of dollars in damages. How much has it paid out?

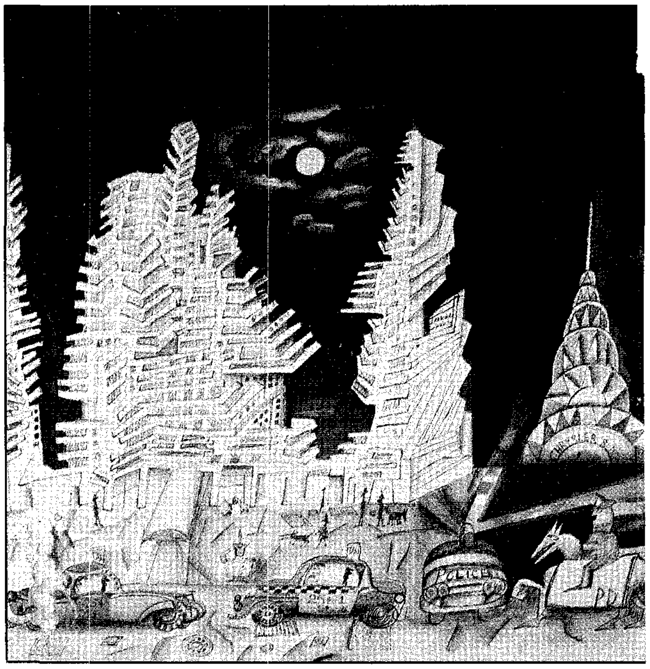



f. Mark Rothko
i. Alfred Stieglitz
g. Faye Dunaway
j. Claude Monet
e. Willem de Kooning
h. Henri Matisse

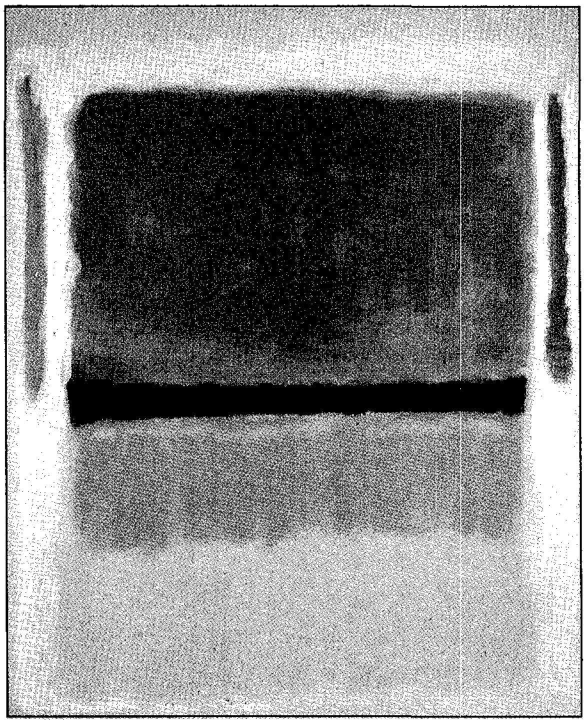
...NOW, TELL US, WHERE SHOULD THE CREDITS GO?



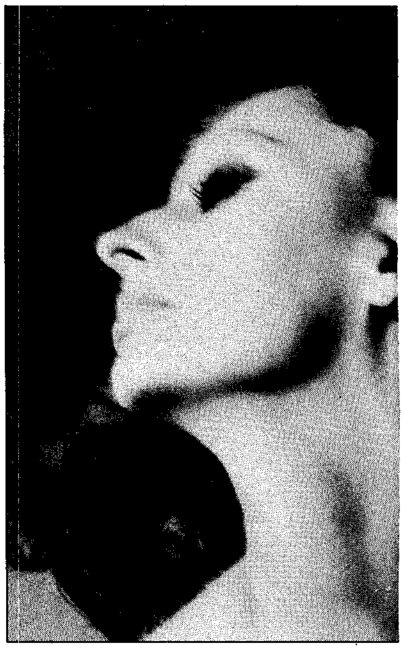
1. Spray-Painted Robe, *1977*



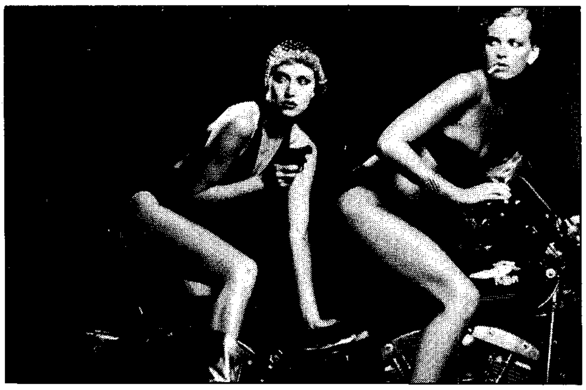
4. New York Cops, *1964*



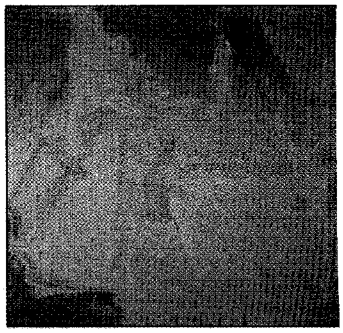
2.Violet, Black,Orange,Yellow on White and Red, *1949*



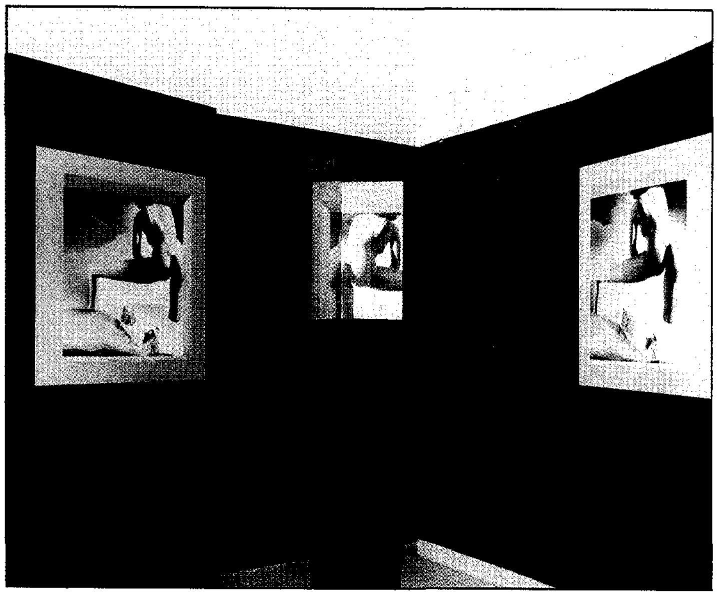
5. Sophia Loren, 1970



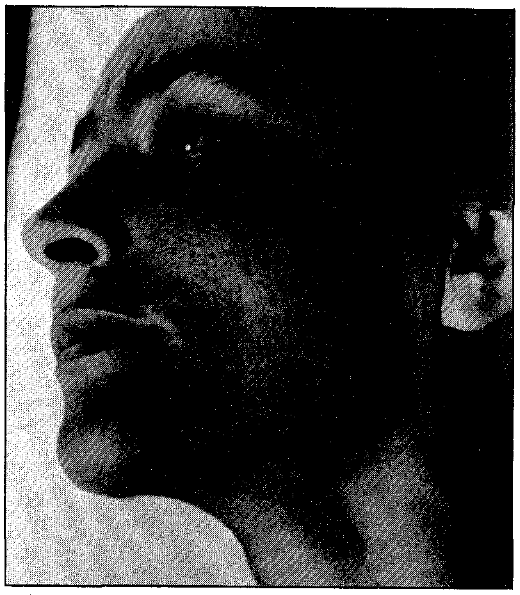
3. Untitled



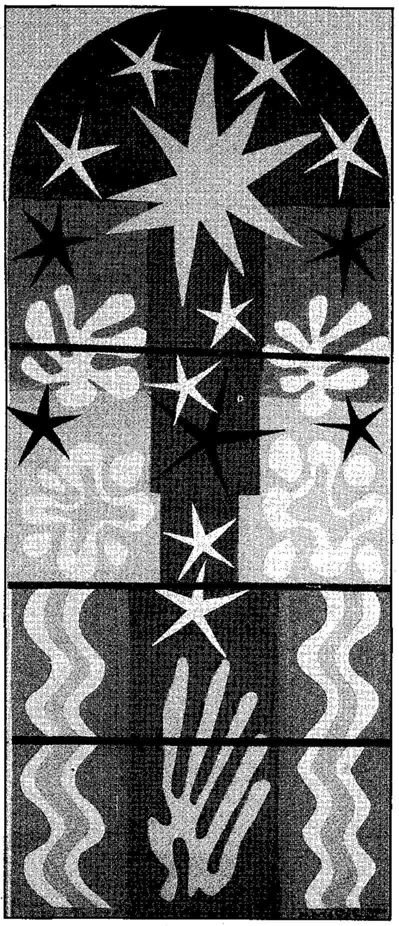
6. Pastorale, *1963*



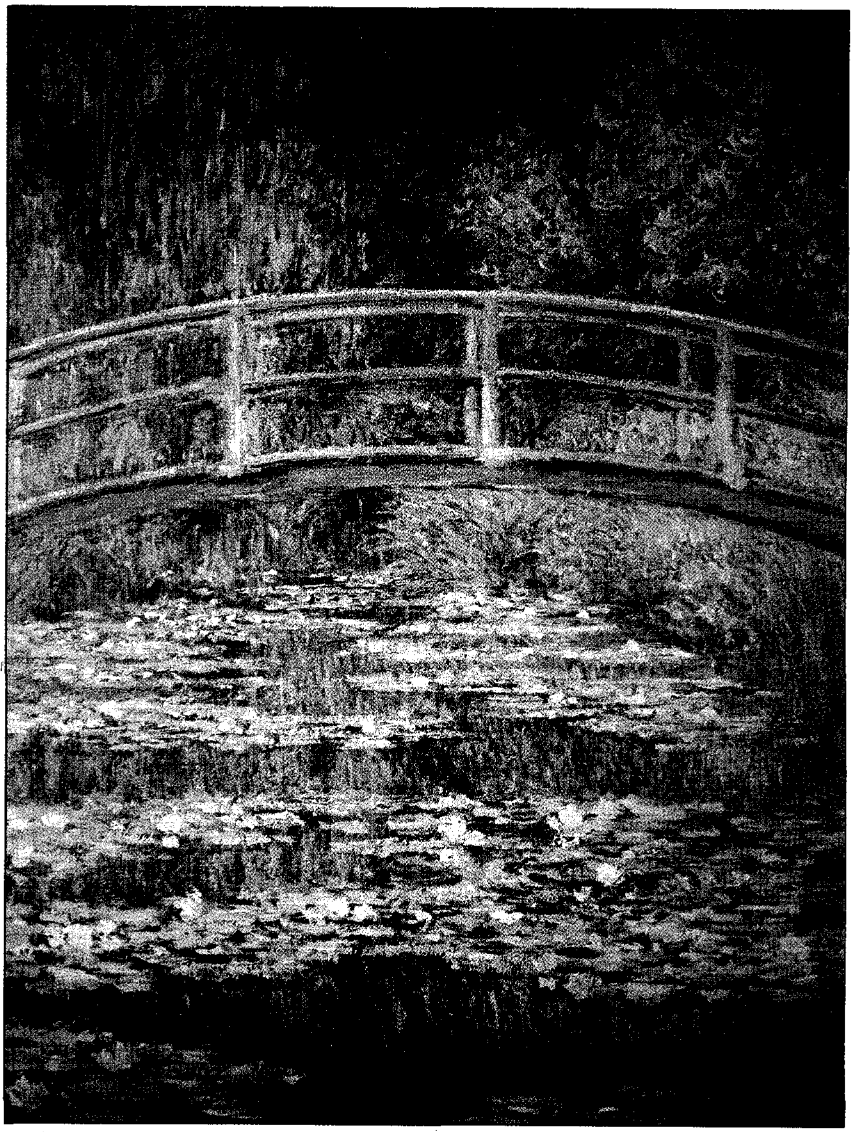
8. Dali Lifting the Skin of the Mediterranean Sea to Show Gala the Birth of Venus, *1978*



10. Georgia O'Keeffe, 1923



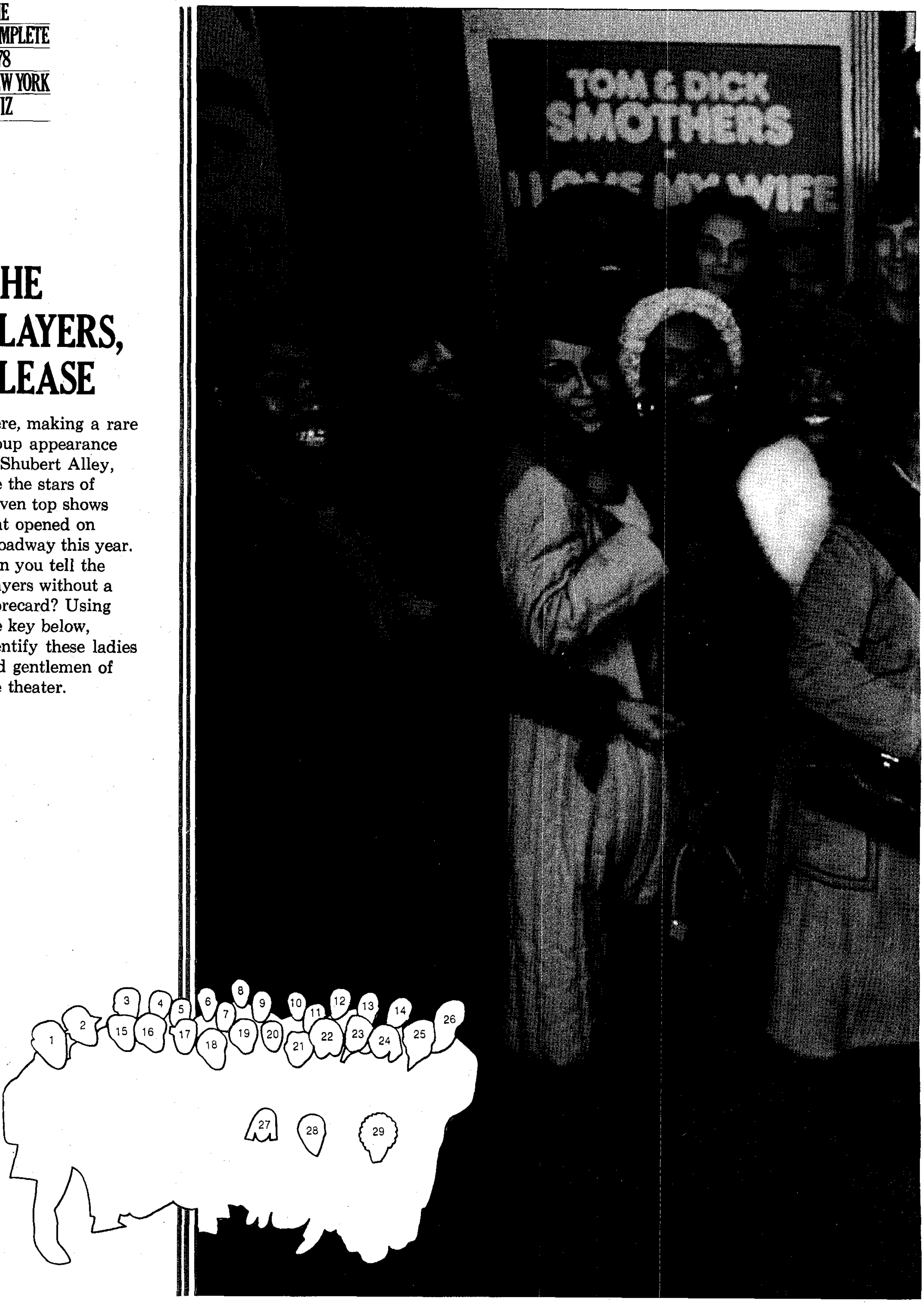
7. Maquette for Nuit de Noël, *1952*



9. Water Lilies, *1899*

THE PLAYERS, PLEASE

Here, making a rare group appearance in Shubert Alley, are the stars of eleven top shows that opened on Broadway this year. Can you tell the players without a scorecard? Using the key below, identify these ladies and gentlemen of the theater.


TOM & DICK
SMOTHERS
I LOVE MY WIFE
1
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4
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14
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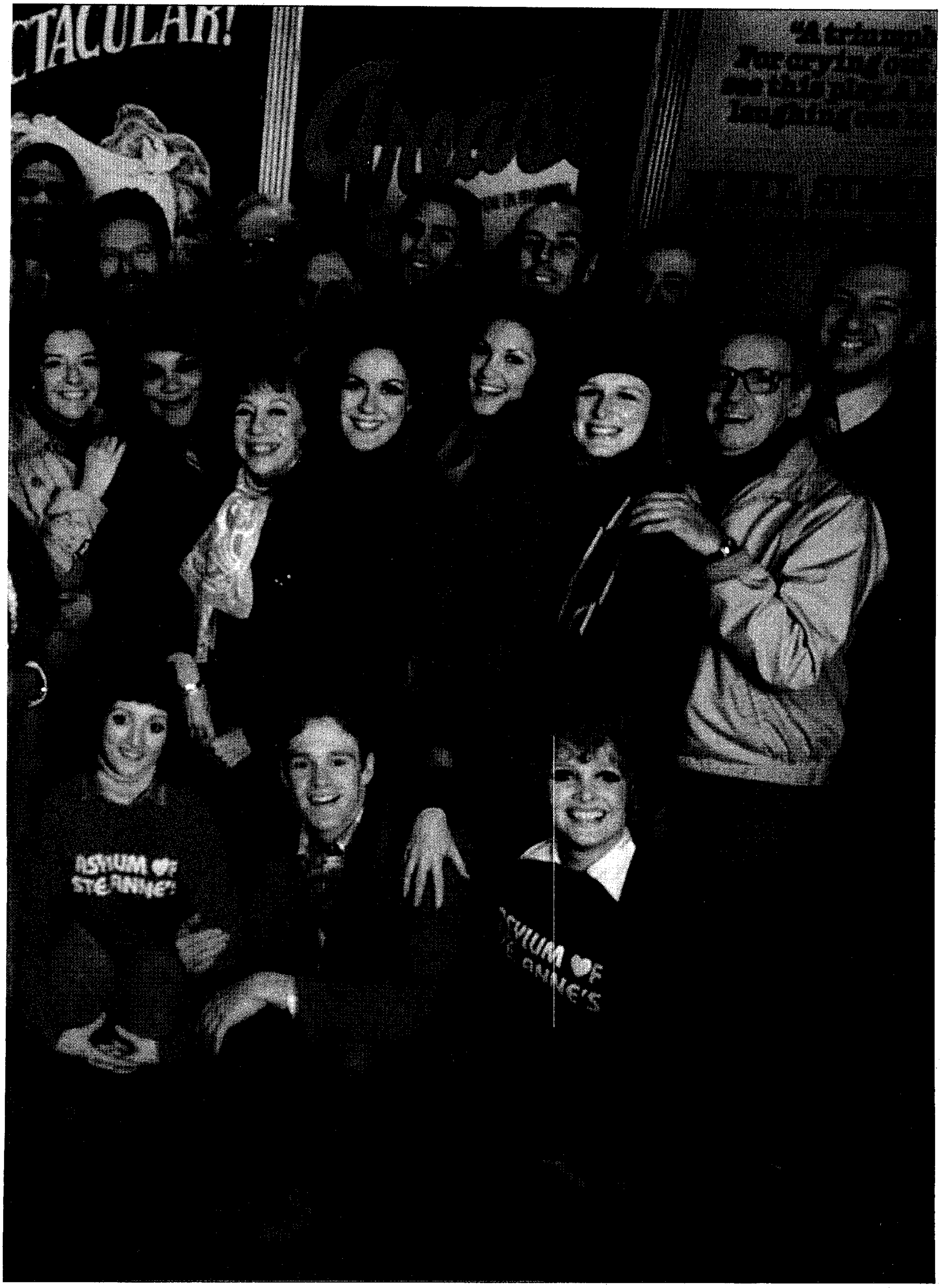
28
29

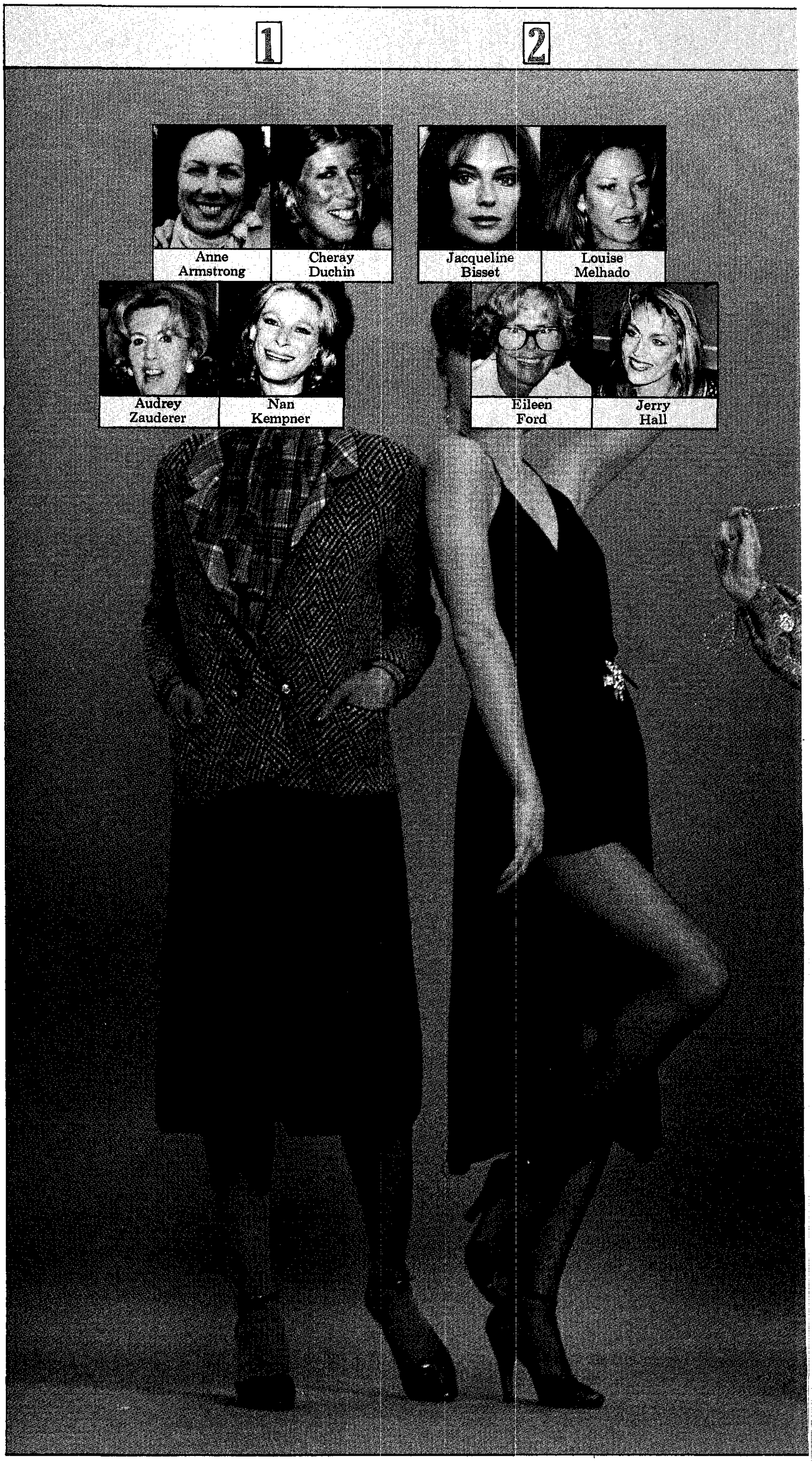

CTACULAR!
ASYLUM OF STE ANNE'S
SYLUM OF ANNE'S

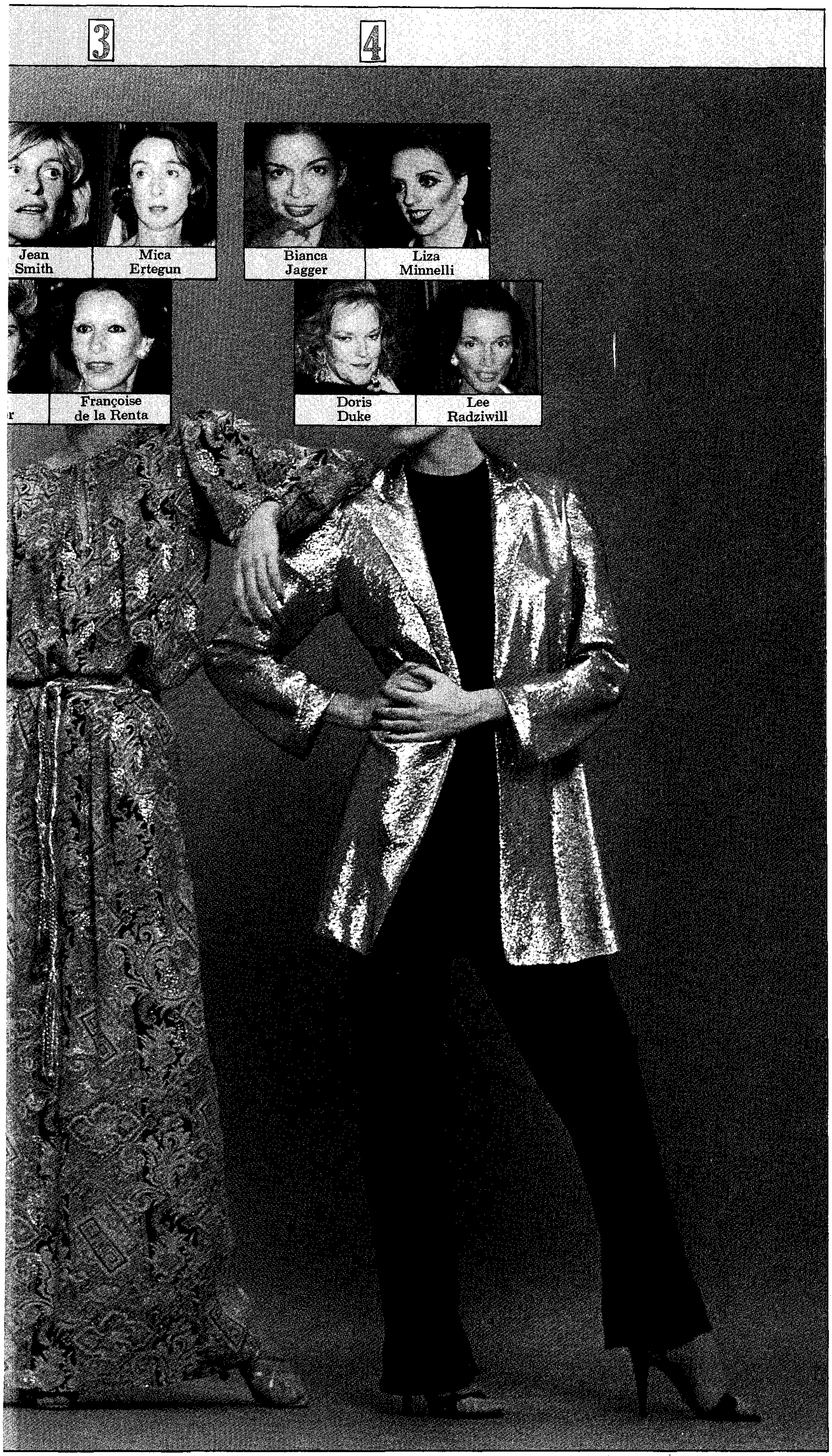
WHO DESIGNED THESE DRESSES?

Oh, God. Bianca Jagger, Liza Minnelli, Doris Duke, and Lee Radziwill all bought the same dress from one designer. Jackie Bisset, Louise Melhado, Eileen Ford, and Jerry Hall all have the same outfit from another. It's just too shame-making, but it happens every year, and this year is no different. Why designers let their clients buy the same dresses is not the question. The question, in this case, is who designed the outfits on these pages? The designers are listed below; the clues are on the opposite page.

Select one designer for each dress from this list.

a. Geoffrey Beene
b. Adolfo
c. Bill Atkinson
d. Bill Blass
e. Calvin Klein
f. Oscar de la Renta
g. Halston
h. Sebastian Flyte


1
2
Anne Armstrong
Cheray Duchin
Jacqueline Bisset
Louise Melhado
Audrey Zauderer
Nan Kempner
Eileen Ford
Jerry Hall


3
4
Jean Smith
Mica Ertegun
Bianca Jagger
Liza Minnelli
Françoise de la Renta
Doris Duke
Lee Radziwill

1

This designer has a penchant for pugs and the classic European look.

2

This designer has a house in Connecticut and is known for simple lines, smart suits. Of course.

3

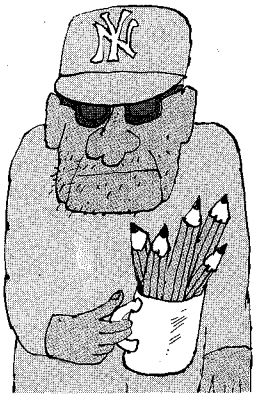
This designer has always been known for his use of metallics and flowing feminine shapes. He is a good dancer.

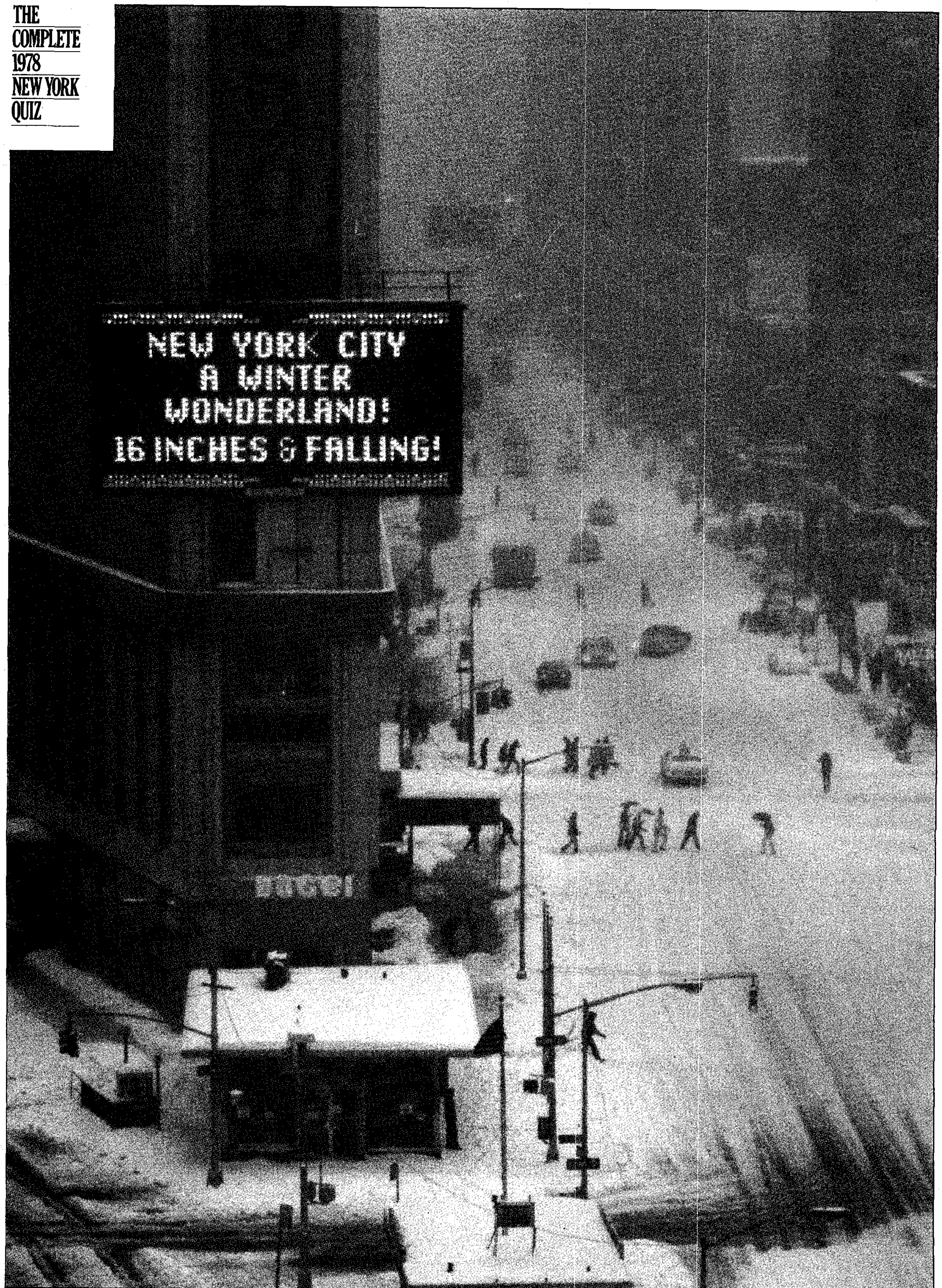
4

This designer helped popularize the new narrow leg, the Charmeuse T-shirt, and the off-the-shoulder dress. His house is divine, absolutely divine. He wishes everyone well.

UPDATE:

Of the coaches and managers who began their 1977 seasons with the New York Knicks, Mets, Rangers, and Yankees, how many are currently leading their teams?



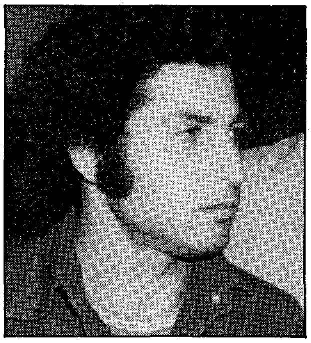

NEW YORK CITY
A WINTER
WONDERLAND!
16 INCHES & FALLING!

Biggest snowfall of 1978 was: a. 30.6 inches, March 3–4; b. 17.7 inches, February 5–7; c. 22.8 inches, January 27–29.

DID THEY OR DIDN'T THEY?

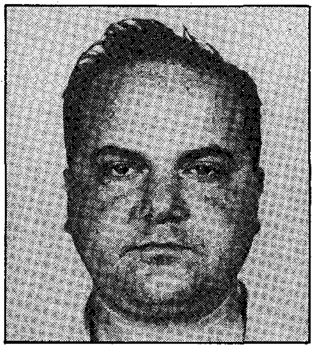
Here are nine persons who were accused—or their companies were accused—of serious wrongdoing. All had their day in court this year. Were they found guilty or not guilty as charged?

1. Mario Jascalevich, M.D., endured one of the longest trials in New Jersey history after being charged with murdering a number of his patients with curare.
Guilty___ Not guilty___

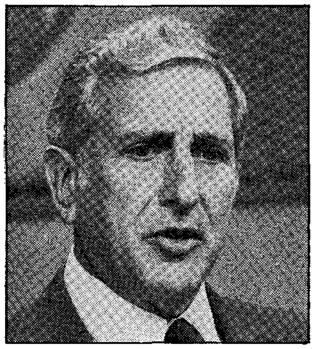


2. Shlomo Tal was arrested after Hasidic diamond merchant Pinchos Jaroslawicz was found killed and stuffed inside a crate in a 47th Street office.
Guilty___ Not guilty___

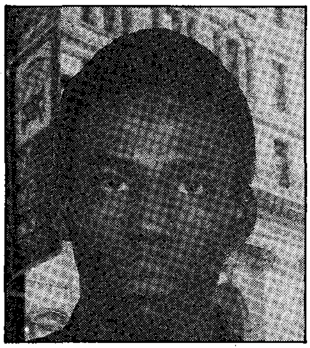
3. Eastman Kodak, which Walter Fallon chairs, was sued by Berkey in federal court for illegally dominating the photographic - processing market.
Guilty___ Not guilty___



4. Fat Tony Salerno, reputed to be one of the most important Mafia members in the New York area, went to federal court on gambling and tax-evasion charges.
Guilty___ Not guilty___

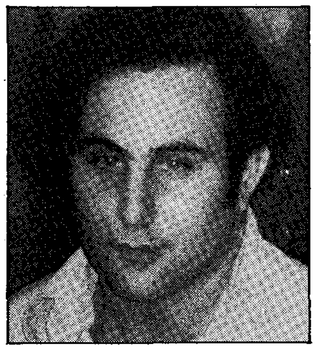


5. Marvin Teicher, DDS, was accused of having sexually molested two female dental patients—one of them a police decoy—while they were under anesthesia.
Guilty___ Not guilty___

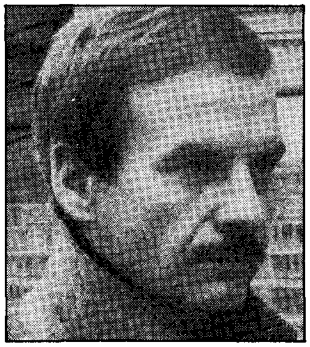


6. Davereaux Wiggins, said the D.A., had pushed an airline stewardess off an IND subway platform—and then, when she tried to climb back up, kicked her down again.
Guilty___ Not guilty___

7. Sam Wright, City Council Ethics Committee chairman, was accused of extortion in connection with a $5,000 payment from an education-materials producer.
Guilty___ Not guilty___



8. David "Son of Sam" Berkowitz was finally brought to trial this year in Brooklyn on charges of murdering six young people during his 1977 rampage.
Guilty___ Not guilty___



9. Peter P. Smith was doing a fine job as the city's General Services administrator when he resigned and was charged with stealing $70,000 from his old law firm.
Guilty___ Not guilty___

UPDATE:

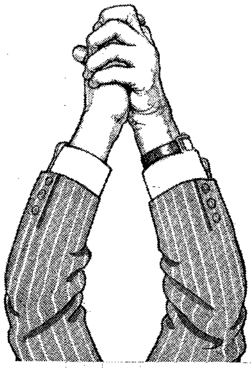
In 1977, *Reader's Digest* agreed to pay $1.5 million to its female employees as settlement of a sex-discrimination suit. What local publication settled a similar suit in 1978?

YOU CAN'T TELL A BOOK BY ITS COVER. HOW ABOUT BY THE FIRST LINE?

You're lucky. To answer this part you don't actually need to have read any of these top-selling works all the way through. Just match the authors pictured on top with the first *or* last sentences of their books.

UPDATE:

This man ran for citywide office in 1977 (and lost) but ran for statewide office in 1978 (and won). Who is he?



CRAWFORD

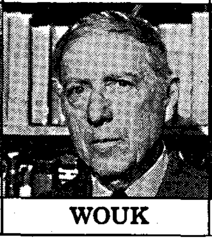
WHITE

CHEEVER

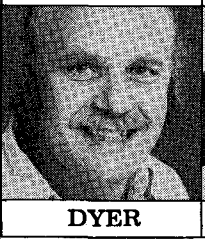
KRANTZ

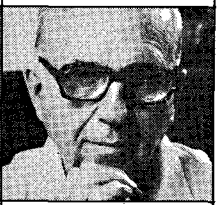
PUZO

SCHLESINGER


WOUK

TUCHMAN


DYER


MICHENER

1

"The train left New York City at one o'clock on a sweltering June afternoon."

2

"In Beverly Hills only the infirm and the senile do not drive their own cars."

3

"The revolution of the Storm Decade and its aftermath would be a testing of whether the old ideas that had made America a nation could stretch far enough to keep it one; and whether a new culture could nourish a political system as strong and successful as the one that was passing away."

4

"Formidable and grand on a hilltop in Picardy, the five-towered castle of Coucy dominated the approach to Paris from the north, but whether as guardian or as challenger of the monarchy in the capital was an open question."

5

"On the last day I swam in the Nile—overhand—and they drove me to the airport, where I kissed Geneva—and the Cabots—goodbye."

6

"That X is the rock upon which I stand."

7

"For some time now they had been suspicious of him."

8

"If you let them, they'll do it gladly, but if you refuse to let them, the victim game will end completely as far as you are concerned."

9

"A liberty boat full of sleepy hung-over sailors came clanging alongside the U.S.S. *Northampton*, and a stocky captain in dress whites jumped out to the accommodation ladder."

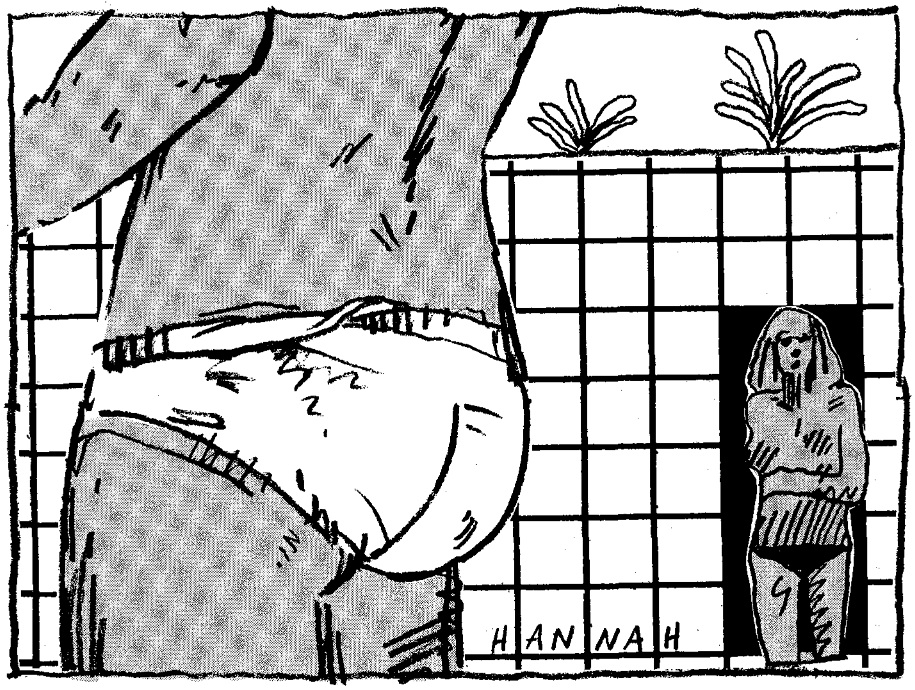
10

"Dead."

Movies/David Denby

"STRIP... OH, STRIP..."

"... In *Moment by Moment*, John Travolta has been served up to the public as a kind of hairy-chested Jane Russell—a bimbo..."



To future generations of movie trash-lovers, it will be known as the Great Jacuzzi Eye Flutter, one of the truly nutty moments in movie history—although at the moment it just seems like the silliest blunder in a new picture full of blunders. But let me set the scene a bit. **Moment by Moment** is about a rich, bored, unhappy Los Angeles housewife in her late thirties who has left her husband and now lives alone in a posh Malibu Colony beach house. There she sits, stroking her little white terrier and reading glossy architecture magazines. The housewife, Trisha, is played by Lily Tomlin, widely regarded as the funniest, most inventive comedienne in America, and the picture was written and directed by Jane Wagner, who has worked closely with Tomlin on her albums, concert appearances, and TV shows. On a shopping trip to Rodeo Drive, Trisha meets a punky street kid. His name—I'm not kidding—is Strip, and he is played by John Travolta, who is widely considered (by about 100 million women) the sexiest young actor in America. After this movie gets around, both reputations may undergo a little revision.

Following a botched attempt to pick her up, during which he acts like a ninth-grader trying to wheedle a favor out of his teacher, Strip follows Trisha out to the beach house and hangs around, looking for excuses to talk. Apparently he has no job, no ambition, no life. He bums food off her, leaves his personal belongings behind so he can return to pick them up, puts messages in bottles and sends them out to sea, pouts, grins, struts, and frequently takes off his clothes. She, meanwhile, looks at him narrowly, eyelids half closed in distaste, and shows not the slightest interest in his delightful conversation or in anything else about him. Finally, when he turns up drunk and all wet and tells her that his best friend has been killed by the Mob, she takes pity on him, invites him into the house, and gives him dry clothes to wear. "Don't leave me alone," he implores. They sleep side by side, and in the morning she is touched by his vulnerability, and so they make love. "Strip . . . oh, *Strip*," she moans.

Up to this point, the preview audience, though half stunned by the milk-and-water inanity of the picture, had tried to get into the spirit of things and accept *Moment by Moment* as a romantic soaper about an older woman and an "unreliable" younger man—something on the order of the Joan Crawford–Jeff Chandler melodrama, *Female on the Beach.* Admittedly it was hard to keep one's hopes up. Jane Wagner's direction was static and ludicrously oversimplified (there didn't seem to be any other people around), and the whole conception—the mating of a Malibu Madonna and a pathetic sponger—was about as erotic as a weekend spent with the Salvation Army. Poor Tomlin! Prevented by the script from delivering a single funny line or displaying her genius for gloriously eccentric characterization, the suddenly maternal comedienne was acting in a style so pale, tight, and uncommunicative that she looked like a thirteen-year-old gritting her teeth through a summer-camp production of *Come Back, Little Sheba.* And Travolta! Trapped in this role of an oversized waif, he seemed stupid, petulant, and piteously naked (in every sense). It's as if Jane Wagner had consciously tried to serve him up to the public as a kind of hairy-chested Jane Russell—a bimbo. People could be heard whispering desperately, "It's a put-on. It's *got* to be a put-on."

After the two make love, Tomlin settles into her outdoor Jacuzzi, and as Travolta stands over her and slowly lowers his black briefs, Tomlin, in an attempt at sexual excitement, flutters her eyes like Ernestine receiving a complaint call. That was the end: Audience embarrassment gave way to hilarity. *Moment by Moment* had achieved true immortality. It's up there now in trash heaven where no one can touch it, alongside *The Sandpiper* and *Charly.*

I suppose a travesty of this order requires some sort of explanation. People say, "You know what happens to anyone who lives Out There for very long. . . ." True, true, but Los Angeles softheadedness can't be the only explanation, since good work occasionally comes out of the place as well as guck like this. It's also true that Jane Wagner has never directed

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a feature before, which might explain the visual boringness and the inept acting, but it doesn't explain the script. After all, Wagner and Tomlin have devised some brilliant stuff together. But this time they seem to have intentionally written down in order to reach the mass audience—gone slumming in reverse, like two hipsters trying to make it in Levittown. Their condescension is fatally miscalculated; Levittown will probably be aghast. It's not for her serene understanding and maternal protectiveness that people value Lily Tomlin the way they do.

Finally, behind the humbling of Travolta (for that is what it is), one senses a vaguely feminist resolve to create a male character who is soft and vulnerable, a Man Who Can Cry. But if the sensitive man isn't a man any more, if he's emptied of energy, anger, ambition, and sex appeal, it's not much of a victory for sensitivity, is it? The movie would seem to be a lame, passionless fantasy of a love affair with a totally nonthreatening male. Teenage girls may go for it; they may think Travolta is real sweet. However, I've never met a woman who wanted a self-pitying boy as a lover, so I would guess that most women will be baffled.

Dossier 51 is an intriguing, insinuating, slyly dirty-minded suspense film about a very scary subject—electronic surveillance and the destruction of privacy. Based on Gilles Perrault's 1968 novel, which is reported to have served as a textbook for secret agents in Cuba, the film dramatizes in detail the investigation and entrapment of a completely innocent man. This man, known in code as "51," is a rising young French diplomat whom an intelligence service —either the KGB or the CIA, we can't tell which—is attempting to bring under control through blackmail. Since he's an honorable, self-disciplined fellow, the spies have to ransack his entire life in order to get anything on him. Completely unaware of what is going on, the diplomat is photographed, bugged, taped, filmed; his letters are read and old friends interviewed; his wife's infidelities are monitored and even encouraged; his mother and an old girl friend are tricked, seduced, and manipulated into yielding up useful information about him; and finally, the diplomat himself, his secret sexual needs having finally been discovered, is seduced by an agent who first rehearses his moves, like an actor preparing a role, in front of a crowd of psychoanalyst-spies giving advice.

The director, Michel Deville, formerly known for his light comedies and frothy period pieces, has shot this sin-

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ister movie entirely from the point of view of the investigators, whom we constantly hear (speaking clumsily dubbed English) but never see. What we see, mainly, is a kind of technological buzz-world of tapes, computer printouts, still photos, eavesdropping movies, and interviews with the subject's acquaintances. It's the complete evidence for a "crime"—living as a human being, with human weaknesses—that we have all committed. Deville has purposely put us in a very awkward spot: As we look at that evidence, we seem to be participating in the investigation. When an old girl friend of the diplomat is seduced and then questioned, she talks directly to the camera—to us. Deville wants us to experience the obscenity of deception and the horror of psychiatric techniques perverted into an instrument of control; he also wants us to acknowledge our own filthy curiosity about this man and our possible complicity in his destruction.

As an example of human swinishness carried to an extreme, the uncanny proficiency of these snoopers is fascinating and even entertaining. *Dossier 51* is an intelligent, witty, and intricately designed movie. Nevertheless, its assumptions are a little pushy. Yes, we are eager to know what 51's weaknesses are, but not necessarily because we are malicious or morbidly curious: Deville has constructed a puzzle that demands a solution—the whole movie pushes toward revelation—so we can hardly be blamed for reacting in exactly the way that the director has programmed us to react. It's his puzzle up there, not ours, and we are trapped by his restricted-point-of-view strategy, which removes all possibility of ambiguous response. The only way *not* to be curious about the diplomat's secrets is to get up and leave.

And for all its pretense of sincere indignation, *Dossier 51* is rather distant emotionally. Deville is no crusading muckraker like Costa-Gavras. He doesn't point the finger at any particular country's intelligence service, so we can't work up much specific outrage. And the diplomat is shown only fleetingly, so we never feel much solidarity with him. Even the big seduction scene takes place offstage. Did 51 realize what was happening? Did he enjoy a moment of lucidity before the trap closed on him? We never find out, possibly because Deville and company don't care. Thinking it over later, I realized that the filmmakers hold a deterministic, rats-through-mazes attitude toward human behavior that is almost as callous as the investigators' attitude. For a social-protest film, *Dossier 51* lies very heavily on the soul. ■

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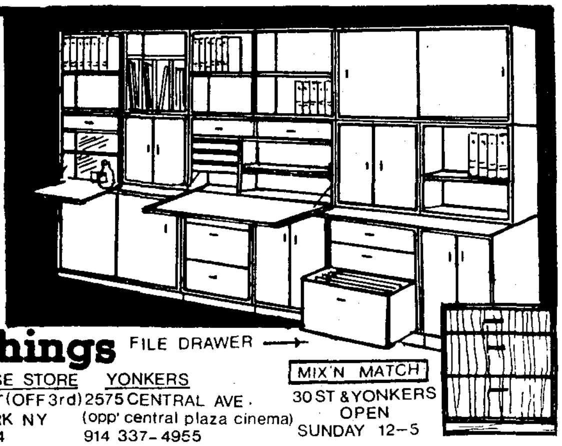

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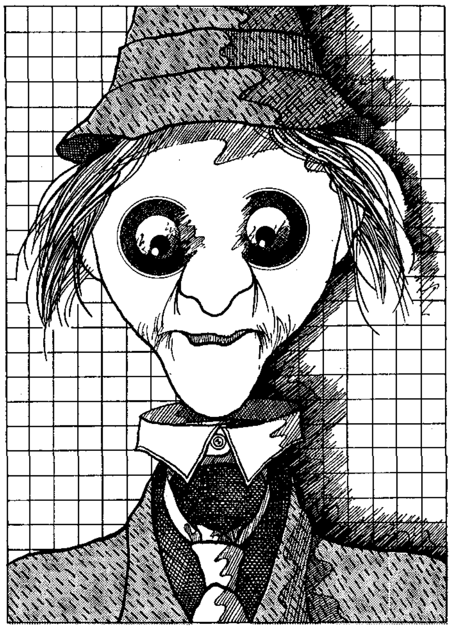
HOME'S OLD FOLKS

"... The lack of wit in *The Kingfisher* is matched by lack of taste. The play sags, buckles, and totters all over the place ..."

"Kingfishers catch fire," wrote Gerard Manley Hopkins; but he, lucky fellow, never saw this one. **The Kingfisher,** by the prolific and downright prolix William Douglas Home, is a very tired, late bird, and could not even catch a worm. Though its three characters are of an age at which they might keel over any minute, it is the play itself that is the true geriatric case: It sags, buckles, and totters all over the place—correction, *in* place only, for it certainly doesn't go anywhere.

The Kingfisher concerns Cecil, a now successful and wealthy popular novelist, who, 50 years ago, lost Evelyn, the girl he loved and was loved by, out of shyness about proposing. She lovelessly married another chap who has just died; on the way back from the funeral, she is persuaded by Cecil to stay overnight at his country house, where, this time, he does propose. Though inclined to accept, Evelyn doesn't when Cecil passes up the chance to sleep with her. She begins to leave him for another eager ex-suitor, then, for no apparent reason, returns. The third character is Hawkins, Cecil's butler, a prissy and crotchety old fellow with distinctly homoerotic feelings about his master. The two of them used to practice nude bathing together, back in the days when Hawkins looked like a statue of Adonis. Hawkins frowns on Cecil's wooing of Evelyn, and almost quits in a huff, but relents when she plies him with her charm. Three is as much company as two, going off into the sunset years.

The Cecil-Evelyn relationship is as dull as ditchwater, very ancient ditchwater at that. This is too bad, considering British writers' traditional affinity and aptitude for dealing with the emotional problems of the old—Joyce Cary and Muriel Spark come immediately to mind. To Home, agedness is just an excuse for cheap jokes: "Make love to me!" "Good heavens, I haven't had my egg yet." Reggie, Evelyn's golf-loving husband, expired on the links; Cecil finds mock consolation in the fact that the deceased made it to the fourteenth hole: "For all I know, Reggie could have gone on playing golf till kingdom come—well, he did, didn't he?"



The lack of wit is matched by lack of taste: A whole protracted comic scene hinges on the recumbent lovers being too senile to get back on their feet without summoning Hawkins to the rescue; he, trying to help, ends up flat on the ground with the others. Caducity as comedy may have worked in vaudeville; as the cause of pratfalls, mortality is far less appealing than a banana peel. Along with misfiring jokes, Home dispenses misinformation. To stop him from always butting in, Cecil tells Hawkins that an officious maid prevented Coleridge from finishing "Kubla Khan"; yet even Hawkins, in some wretched grammar school, may have learned that it was a person from Porlock arriving unannounced who did that. A reference to "Indian summer with tigers" situates that balmy phenomenon in Asia, rather than in North America where it belongs.

What could have been more interesting—because more unusual—is an exploration of the homosexual undertones of the master-butler relationship, the sort of thing Harold Pinter put to good use in *The Servant*. But Home is not up to anything beyond a discreet, or indiscreet, titillation; whatever has the smell of troublesome reality about it either offends his dainty nostrils or eludes his feeble grasp. When Hawkins opens Cecil's eyes to the fact that Evelyn wanted to be made love to, Cecil exclaims, "She's not that sort of girl!" To which the butler replies, "Oh, God only made one kind." Home is clearly trying to pass the buck, for it is he himself who can make only one kind of person, shallow; one kind of situation, trivial; and one kind of humor, desperate.

The cast, small as it is, is uneven. Rex Harrison goes through his bag of comic barks, bleats, fussings, and fidgetings with his customary amiable acerbity, even if the delivery is a bit less crisp now, the facial play slightly fuzzier. Claudette Colbert, her radiant countenance prodigiously unaltered, continues her long career in making pleasantness pass for acting. George Rose, as usual, comes up with a characterization; his Hawkins may be somewhat fruitier than necessary, but it is a skillfully modulated and elaborated performance, seizing with molding intelligence on lean material. Most amazing, though, is that the able Lindsay Anderson, who has hitherto directed only worthy plays (or at least works by worthy playwrights), should have staged this sorry thing, and staged it without any distinction. Let me hope that he makes a mint, and can go back to serious work.

I have not seen Steve Carter's previous, highly touted plays at the Negro Ensemble Company, but his current effort, **Nevis Mountain Dew,** would scarcely pass muster as TV soap opera. It records the fiftieth-birthday party of Jared Philibert, the patriarch of a small Jamaican family living in Queens in 1954. (The Jamaica is the West Indian one, though some of the accents make you wonder.) Jared, stricken with polio, is in an iron lung and wants to die. His two doting sisters, Everelda and Zepora, are throwing away their lives fussing over him; Billie, his still young and vital wife, lusts chastely after Boise, a lusty co-worker on her job. There is also Ayton, Zepora's lover, who would gladly marry her on condition that she

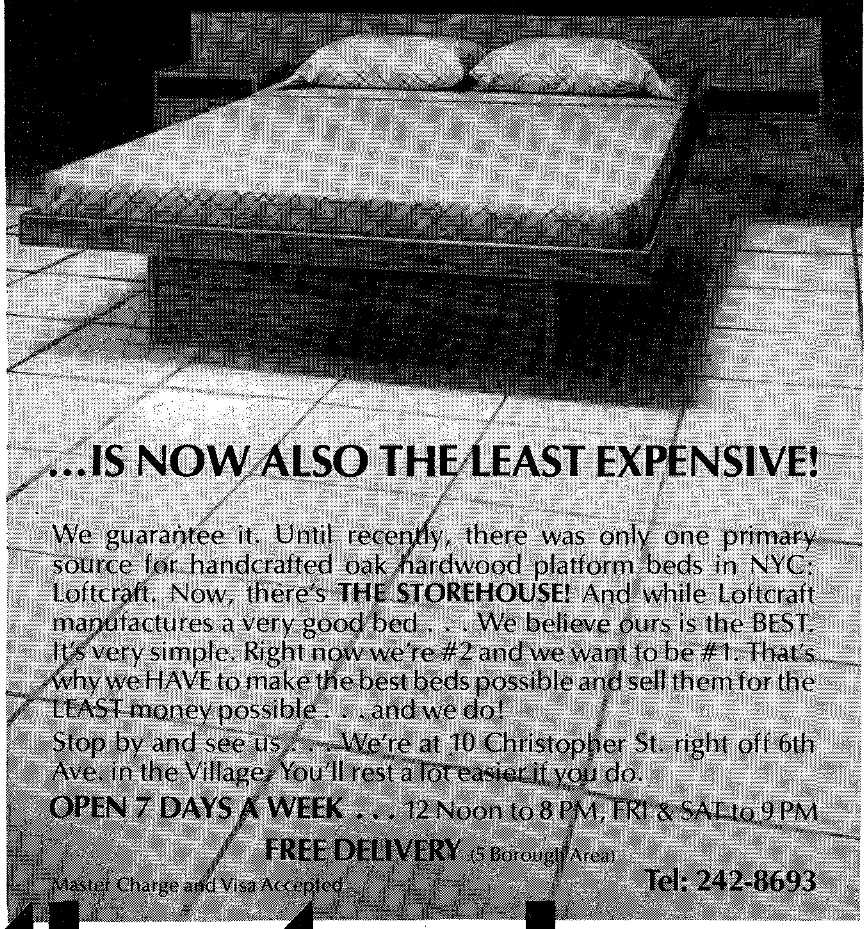
Illustration by Andrzej Dudzinski

leave this sickly household; and there is Lud, Boise's wisecracking pal, who hates getting involved in the mess. What mess? Billie, for instance, is tied to Jared because he rescued her from a life of near-degradation, and because one of her lapses may indirectly have caused his paralysis. Everelda has sacrificed her husband (whom we don't see) to her fanatical devotion to her brother.

The play is relatively short, but stuffed to bursting with incidents past and present. As a result, the characters are reduced to revealing themselves either in bits of undramatized narrative or in curt, jagged, rushed-in scenes that do not get a chance to develop organically, have no time to breathe. Boise is just a stud, his sidekick Lud is mere comic relief; Boise and Jared have a showdown that is over with before it had hardly begun, Zepora and Ayton have a hasty confrontation during which everything is poured out and cleared up. Everelda spills the beans about Billie and Boise to Jared, and is rebuked by him; she spills the beans about Jared and Billie's oral sex to all the others, and is rebuked and rebuffed by all. And so it goes, until Jared finally delivers a long and obvious speech telling everyone how to arrange his or her life, the only prerequisite being that someone unplug his iron lung. And, in pitch darkness, someone does (we never find out who in this shaggy euthanasia story), whereupon, at almost supersonic speed, everything works out handily for everyone.

There is some humor, mostly based on Ayton's having to go to the bathroom frequently, amplified toilet sounds mingling with those of the iron lung. Ayton will also say things like, "I dam' near 50 myself. How many years I've got to screw? Twenty? Twenty-five?" Arthur French plays the part with some restraint, which is nice. Ethel Ayler, though not always audible, is a winning Zepora. As her less sweet sister, Frances Foster has some very good moments, like her closing phone call to her estranged husband, and some others that are hammy. Charles Brown makes the most of Lud, but Samm-Art Williams's Boise is merely sullen and dull. As Jared, Graham Brown is just a face seen in the iron lung's mirror, and a voice. But that voice, as always with this actor, is a nasal, unnaturally trumpeting instrument that generates little sympathy. As Billie, Barbara Montgomery is an embarrassment.

Horacena J. Taylor's direction is, at best, routine, and Wynn Thomas's scenery does not solve the play's logistics felicitously. The NEC has done good work in the past; it is entitled also to learn from its mistakes. ▬



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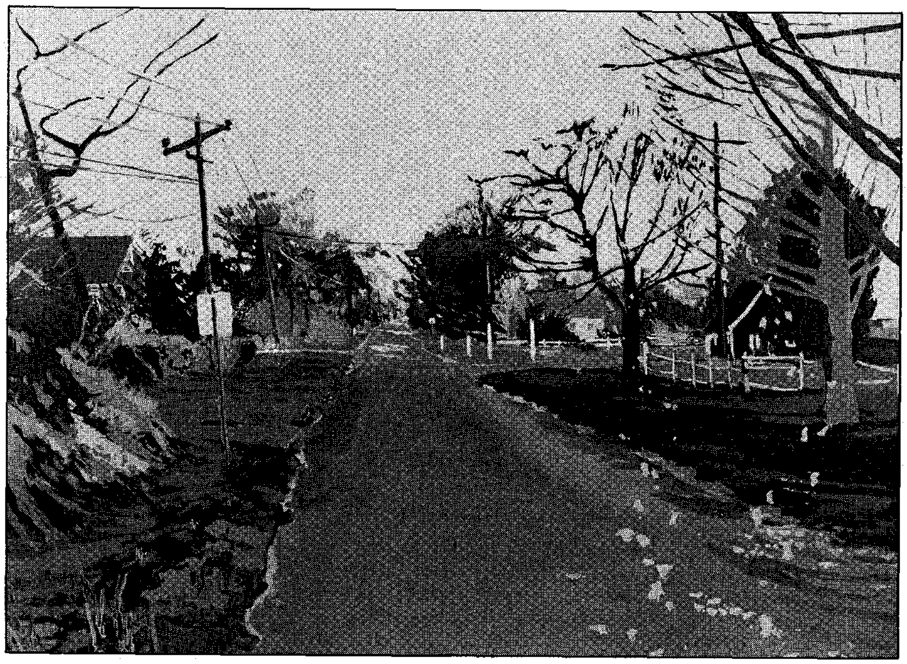
YULE LOG

"... Herewith, several talked-about art exhibitions which risk getting lost in the current end-of-the-year plethora ..."



Street smarts: *Robert Dash's* Sagg Main *(1978), acrylic on canvas, 50 by 70 inches.*

There is always too much of everything to write about in New York, whether it be crime, movies, potholes, ethnic restaurants, or art exhibitions. Most of our news arrives in the form of word of mouth, which may eventually wind up in print if it's good or bad enough. Herewith, a few talked-about shows which risk getting lost in the current logjam.

Reuben Nakian has had two careers as a sculptor: the first as a realist (in the 1930s he did portraits of Roosevelt-administration officials and Babe Ruth), then later, influenced by friends like de Kooning and Gorky, as an Abstract Expressionist whose images were rooted in the figure and in classical and Renaissance art.

The scope of his work was excitingly revealed at a Museum of Modern Art retrospective in 1966; since then it hasn't been seen too regularly in New York. He is now 81, and in his current show at Gruenebaum he continues to vary themes that have preoccupied him for several decades (Leda and the Swan, Nymph and Goat, the Birth of Venus), with consistently renewed vigor and inventiveness. Each of these themes offers erotic possibilities which Nakian exploits in his own way: The eroticism is earthy but ethereal, frenzied but classically so. These bacchic encounters manage to look correct while entirely given over to ephemeral, eternal passions.

Two large *Ledas* in which forms from architecture and the dance come together in an explosion of raw concupiscence that suggests Yeats's Leda ("A sudden blow, the great wings beating still/Above the staggering girl . . .") are an index of Nakian's current vitality: Though the themes are the same, the variations are truly earned, never mere repetitions. This is apparent also in the swarming masses of the small bronzes, where the swan's beak marauds like an erotic serpent; in the reliefs hastily scratched with a moment from mythology; and in the small plaster groups tinted a pale pink, which has the light of Greece dissolved in it. (38 East 57th Street, to January 27.)

André Derain's later paintings use neoclassical and Renaissance motifs in a deft, arbitrary way not unlike Nakian's. They have always been overshadowed by his early Fauve successes, but in recent years artists here and in France have been discovering the mastery involved in this seemingly more conventional work.

A show of twenty paintings from 1923 to 1950 (Derain died in 1954), rather casually tucked away in a back room of the David Findlay Gallery, won't help much to rehabilitate him. Many are definitely second- and even third-rate; at least one (a 1938 *Woman With a Cup*) is so inept that it's hard to believe Derain did it.

Among the odds and ends, however, are several fine paintings: a 1938 *Still Life With Bottles* in the slick dull greens and ochers he favored; some tiny figures (*The Fisherman* and *Three Personages*) with the sketchy look of Pompeiian painting; a romantic, Géricault-like portrait which the gallery employee I spoke to couldn't identify as male or female—and neither can I. Most of the gallery is given over to celebrating the twentieth anniversary of its first show of the contemporary French painter **Bernard Cathelin**, whose stuff puts me in mind of Debussy's comment on Grieg's music: "a bonbon filled with snow." (984 Madison Avenue, at 77th Street, to December 22.)

Robert Dash's large acrylic landscapes of the Hamptons are being shown at Hirschl and Adler; as before, he alternates between crisp, boldly laid-out fields with the sky and especially the light from the invisible ocean dominating the anomalies of shrubbery and vernacular architecture, and less literal evocation. In the former, a slim vertical spar of white cloud is often present, not so much as a compositional element but as a kind of spiritual barometer: The outlook is for continued fair weather, both meteorological and mental. One of the best is *An Autumn Drive*, with its brilliant, chaotic foliage marshaled by an intense blue sky traversed by the recurring diagonal.

In the less literal landscapes, the forms of clouds and foliage seem to take over to create their own signs, as sometimes happens in Burchfield. These describe obliquely, as by suggestion or incantation. Throughout, Dash has purged his palette of its former blue-

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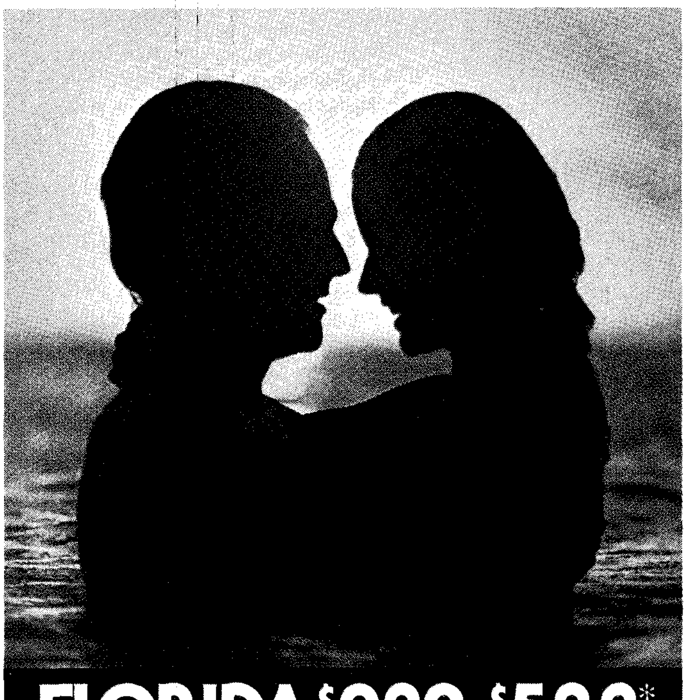

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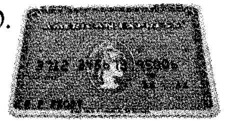

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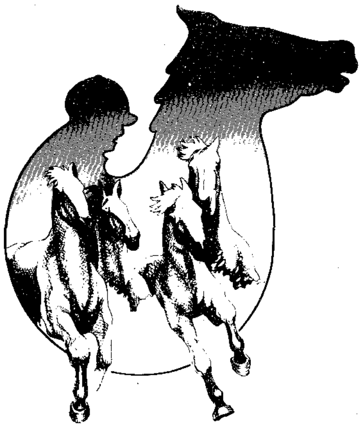

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green-tan tonality; the results are clean, astringent, newly fluent. (21 East 70th Street, to January 6.)

The Drawing Center has a mostly entertaining grab bag of new talent; the prices are low since the center is a nonprofit organization, making it a good place to look if you are Christmas shopping for art. I especially liked **William Gwin**'s curious, scratchy renditions of underbrush; **Jane Kaplowitz**'s colored-pencil views of interiors decorated with pop art, apparently done at some future date when pop will have the patina of Louis XVI furniture, if it doesn't already; **Guy-Dorian Cristol**'s minute renderings of classical architectural details, bizarre for all their pedantic literalism; Scotsman **Thomas Lawson**'s nutty drawings of Scottish grenadiers, in a vein probably derived from Hockney, who is beginning to look almost austere in comparison with his British progeny. (137 Greene Street, to December 30.)

For the jock aesthete in your family, the Spectrum Gallery has a show called "Sports and Leisure," including some Goya-esque black-and-white lithographs by the the now seldom seen George Bellows, especially a tennis match viewed *à contre-jour,* and more conventional *Saturday Evening Post*–type ones by the late **Joseph Golinkin.** I also enjoyed **Richard Matthews**'s magic-realist study of billiard balls doing their thing; **Linister**'s trompe l'oeil painting of athletic shoes suspended from a nail, in homage to Harnett; **Oldenburg**'s baroque studies of baseball mitts. (30 West 57th Street, to December 23.)

In her new drawings, **Isabel Bishop** is concerned with the spatial relations among people caught at random in the streets, walking obliquely toward or away from one another. They are both odd and authoritative, like the architectonically interrelated figures in Piero della Francesca, who seems to be an influence. Some paintings for which these are studies, curiously veiled and stippled as though chemically altered by light, are included. (Midtown Galleries, 11 East 57th Street, to December 30.)

Finally, the late photographer **Margaret Bourke-White** is given a copious retrospective at the Witkin Gallery, with the emphasis on her less familiar work. Her feeling for clean line and undistorted narration conceals the art, letting the subjects seem to document themselves. Even the occasional horror —the corpse of a German soldier, the ruins of Leipzig—is presented without drama and is thus even more involving. Considering what fine photographs cost these days, these seem priced reasonably enough to qualify as gifts. (41 East 57th Street, to December 30.) ■

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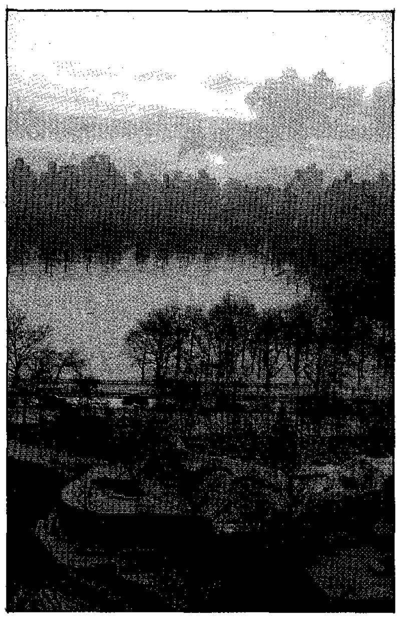
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Zoom at the Top

From her Central Park West apartment, photographer Ruth Orkin looks down on Central Park, of course, and sees more than other people do. Now, thanks to her new book, the other people can.

A WORLD THROUGH MY WINDOW/*By Ruth Orkin/Harper & Row/ $19.95*

That's for Remembrance

"Who would ever think that so much can go on in the soul of a young girl?" Anne Frank wrote in her diary. Indeed. Now, thanks to a revival of the Hacketts' 1955 play, we can share her canny and exquisite thoughts again. The Wallach family—Eli, Anne, Roberta, and Katherine—play the Franks.

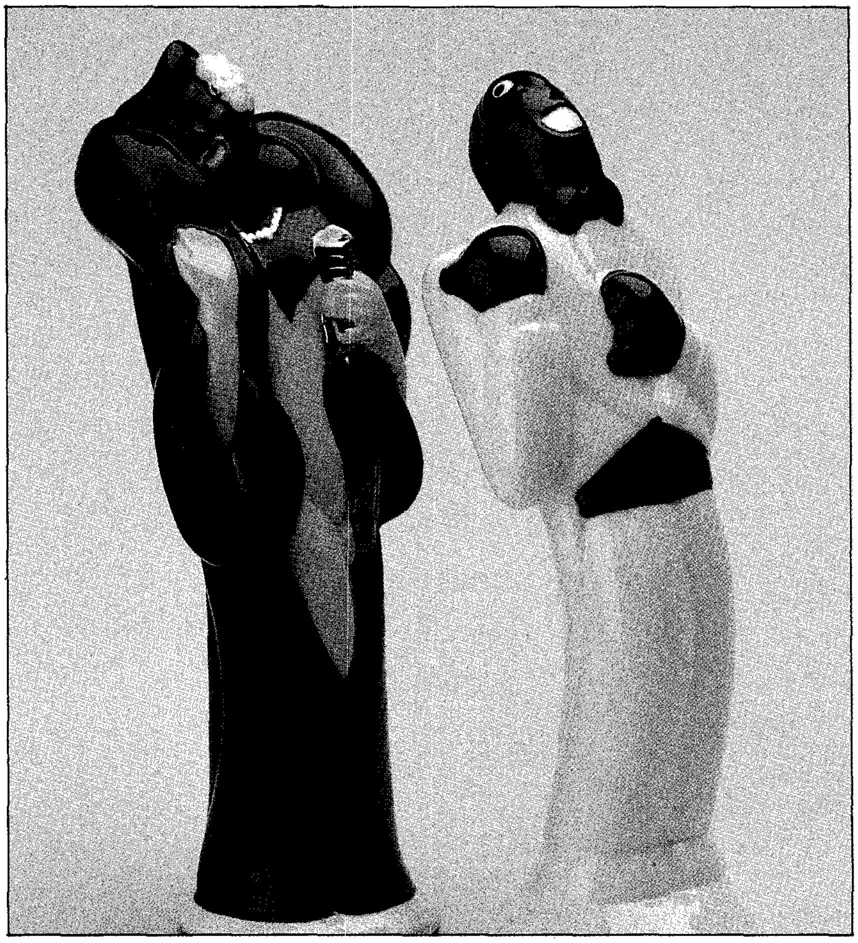
THE DIARY OF ANNE FRANK/*Previews start December 20/Opens December 28/Theater Four/424 West 55th Street*

Evil Howard Da Silva and craven Farley Granger in They Live by Night.

Movies Were Better Than Ever

"Rediscovering RKO" means just that. Thus, this retrospective does not include *King Kong, Citizen Kane,* and *Top Hat.* It does include Nicholas Ray's *The Lusty Men,* John Frankenheimer's *The Young Stranger,* Jean Renoir's *This Land Is Mine,* Harold Clurman's *Deadline at Dawn,* three versions of George M. Cohan's play *Seven Keys to Baldpate,* and many obscurities more.

REDISCOVERING RKO/*December 21–May 14/Museum of Modern Art*



Movers and Shakers

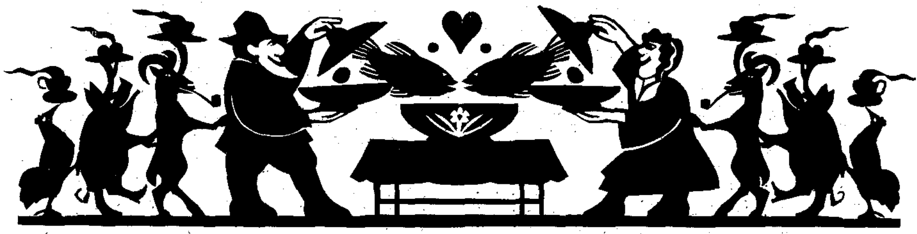
Hurrah for Arthur Williams's table-hopping duo! They dispense salt and pepper ($40).

PIZAZZ/*811 Lexington Avenue, near 62nd Street*

Photo: bottom, Ricardo Salas

The Underground Gourmet/Justine De Lacy

CHEAP AND FRENCH



Make your way down West 55th Street, past Chez Georges and La Bonne Soupe, and you'll come to a blue canopy marked **Le Quercy** ("care-see"). Even on a street of bargain French restaurants, this one (at No. 52, 265-8141) is in a class by itself. For the $7.50 you'd pay for an entrée at many moderately priced restaurants, Le Quercy gives you an exceptional—and complete—meal.

You don't have to be indigent to be thrifty in these inflationary times, which is why the regulars here include an occasional woman swathed in black mink and several snappily dressed Europeans. The nice thing about this restaurant is that it looks more expensive than it is: The small milk pitchers of fresh flowers on crisp white cloths and the captain attired in black tie are standard fixtures at expensive East Side French restaurants. But the gilt-framed photographs of wizened French peasants feeding corn to geese reveal the homespun soul of this bistro-in-disguise.

The menu is table d'hôte: The appetizer, salad, dessert, and coffee are included in the price of the entrée. While filet mignon is $13.75 at dinner, most customers stick with one of the three plats du jour ($7.50 at dinner; $6.25 at lunch, without salad). Each of the three—a fish, a fowl, a meat dish—changes every day, and most regulars don't even bother looking at the menu. Portions are so large they're downright un-French.

Within fifteen seconds of the time you are seated, a piece of mushroom, seafood, or onion quiche appears on the table, compliments of the *maison*. (At lunch, it's a mini salade niçoise—mostly tuna and celery, but good.) Such largess would be unheard of in France. The soups—thick cream of pea, unctuous and buttery, like the potato-and-leek—were so good I had to force myself to try other things too. The watercress soup could have had a stronger tang of cress, but I liked it so much I didn't mind. Unfortunately, Alistair wolfed the vichyssoise before I got to it, but the smacking noises he made afterward were a good sign.

Our first plat du jour—three saucer-size slices of roast veal ($7.50)—was as good as veal ever is on this side of the Atlantic. They came with au gratin savoyarde potatoes, scalloped with Gruyère, cream, nutmeg, and a smidgen of garlic. Delicious.

The grilled swordfish ($8.25 at lunch, $9 at dinner) is very popular here, as are all the fresh fish. Though the dentist's-office-beige sauce blanketing my sea trout ($7.50) was intimidating at first, it turned out to be a sumptuous Dugléré, a reduction of fish stock, white wine, shallots, and a bit of cream.

Roast lamb ($7.50) isn't something you often see as a plat du jour, but there it was, three sunset-pink slices served with tasty flageolet beans, as lamb is served every Sunday in France. (For once the waiter did not inquire if we wanted it "with au jus.") Other plats du jour include chicken Gismonde, a sautéed breast of chicken with fresh spinach and fresh mushrooms, as well as the standard coq au vin and boeuf bourguignonne.

Unfortunately, the pâté here provides a culinary experience easily duplicated by chewing your spare. Crisp filaments of céleri rémoulade in a robust mustard sauce almost make up for it, though. Other disappointments were the calf's liver, tasteless and spongy, and the striped bass, so bland that after only one bite Alistair shook his head and said, "Nobody's home."

The rum cake and the napoleon are the best of the generally good pastries, or, for $1 more, try one of the good goat cheeses. The white Chevillot ($6.50) and the fruity Mâcon ($6.50) are both good buys.

Have dinner here, since Le Quercy is quite crowded at lunch. Orders must be taken before 10:30 P.M., about the time the maître d' begins inquiring whether the other customers enjoyed their dinner. Heads bob up and down like apples in a bucket on Halloween.

Seats 65. Open Monday through Saturday noon to 3 P.M. and 5 to 10:30 P.M. On wheelchair access: There's one step. American Express, Carte Blanche, Diners Club, Master Charge, Visa. ▬

Illustration by Jacqueline Chwast

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SHODDINESS IN ALL ITS MANY FORMS

> "...Nobody doubts the shoddiness of McDonald's, but how can you turn against the patron of high school marching bands?..."

A phrase in a recent *New Yorker* interview stays with me. Dr. Henry Rosovsky, dean of Harvard's Faculty of Arts and Sciences, gives his list of the qualifications of an educated person; among them is the ability "to reject shoddiness in all its many forms." My admiration to Dr. Rosovsky, and also my sympathy; does he really believe that the ability to recognize—let alone reject—shoddiness can be taught in a 4- or even a 40-year curriculum?

I have on my desk a yellow folder, one of those press-kit affairs that publicity people mail out by the ton. I should have thrown out this particular handout the day it arrived, but it stuck to my fingers like some otherworldly slime in a sci-fi movie. It's from the P.R. outfit that handles McDonald's, and it's all about how the company has run a nationwide contest for the best high school band musicians and how the winners were brought to New York for a fling on the town and the chance to march in the Macy's Thanksgiving parade. This isn't even the only cultural foray by the makers of the Big Mac; a year ago I was invited to judge another competition for the high school glee club with the best rendition of the McDonald's theme song, Barry Manilow's "You, You're the One." (I never accepted the invitation because the phone call made me laugh so hard that the lady at the other end had to hang up.)

Dr. Rosovsky is up against it because many of the forms that shoddiness can take are, these days, artistically camouflaged. I don't think anyone can question the culinary side of the McDonald operation as the quintessence of shoddiness in our time. But how, pray, do you raise your hand against the benevolent patron of high school glee clubs and marching bands? The public-relations industry has glued its shiny veneer of legitimacy onto the shoddiness of the McDonald operation.

This may strike you as funny, but beware! Like the slag heap through the once green valley, the fetid tide of shoddiness sweeps through the arts today. It comes, indeed, in many forms; even the dictionary definitions—inferior, cheap, unsound, transparently imitative—only begin to suggest its monstrous multiplicity.

Big Mac, Big Mehta. How much difference is there actually—the shoddy merchandise served up in the fancy sauce? Mehta, come to think of it, is an absolute whiz in his mastery of sauce. When the TV cameras are on, he stands lathered in sauce; notice, if you care, the vast difference between the deadpan dullness of his podium presence from week to week at Fisher Hall, and the high visual emotion of his TV persona—transparently imitative of some movie star's transparent imitation of some inferior, unsound cliché about what conductors look like. Yes, he has technique; yes, the orchestra plays well these days. But isn't that fine new Philharmonic tone a kind of P.R. job in itself, a shoddy attempt to legitimize the emptiness at the core of the way the Philharmonic now makes music?

Lord knows I have worked hard to convince myself that my hostility to Mehta isn't some kind of shoddy fixation. Around the magical playing of Alicia de Larrocha some weeks ago (in the Schumann concerto) he wove an orchestral setting that was airy, graceful, even respectful. But then came the Schubert C major Symphony, the opening movement totally without grace or flow, the enchanting, famous trombone invocations witless and perfunctory. After one movement I could not remain.

Where, in the Mehta situation, does the rejection process begin? The very fact of his being hired suggests some shoddiness of motive: the needs of the invalid box office outweighing the artistic judgment. Reject him now, however, and you destroy both the invalid and the cure. It's not so easy, Doctor Rosovsky; by the time shoddiness becomes sufficiently visible to warrant the conscious rejection process, the roots have penetrated deeply.

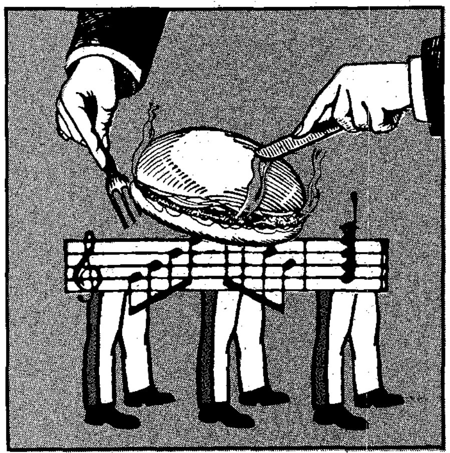

Illustration by Leavenworth Jackson

Educate your students to reject shoddiness and you risk creating a generation of trapped, desperate souls. In a recent Lincoln Center program booklet, in an article by one Allan Kozinn, I found a howler to the effect that the Florentine *Camerata* was contemporary with the Italian *Sonata da Camera* and, thus, that the *Camerata* invented opera as a chamber-music form. The ways in which this statement is factually erroneous would take a page to explain, so I won't. But is it anything less than shoddy that so uninformed an author is hired, and published with facts unchecked, in the magazine of this nation's most famous performing-arts center?

Does nobody care? On this city's most prestigious good-music station, WQXR, I heard a Haydn symphony played with the opening chords omitted (December 6, 8:10 A.M.), and the Brahms *Tragic* Overture with the needle plunked down three minutes into the music (December 3, 12:50 P.M.); in neither case were apologies broadcast. On the same station London Records is hawking its latest hi-fi spectacular as "the Mehta *Boléro*" in a 60-second commercial in which the name of Ravel is never mentioned. This week, at the 92nd Street YMHA, a British organization called the London Savoyards, which does full-length Gilbert and Sullivan operas back home, begins a ten-day engagement in this G&S-starved, G&S-savvy city with nothing but *condensations* and *medleys* on its program.

My blessings on Dr. Rosovsky, and my earnest prayers for future generations of students educated to reject shoddiness. I'd just like to know what will be left to these educated consumers once the shoddiness is gone? Not much, from the way things look—and that's just in music. I haven't been to the theater lately. ■

Books / Quentin Crisp

UNHEARD MELODIES

"... *The Praise Singer* is an almost miraculous evocation of a time gone by. Over it hangs a golden haze of spurious beauty ..."

The Praise Singer, *by Mary Renault. Pantheon, $8.95.*

Len Deighton once said that if he could make the same amount of money speaking, he would never write another word. Reading Miss Renault's latest novel, I felt that he should have lived in Greece six centuries before Christ. *The Praise Singer,* her seventh work of fiction with a classical background, is about a poet called Simonides. He despised the written word and got away with it.

Like modern practitioners of the entertaining arts, Simonides spent his early years in the provinces, gravitating, as his skills matured and his fame spread, to the capital. The greatest triumph that he could achieve in his chosen profession was to sing at court. As it was there that treason as well as culture flourished, the Greek poets were always on tour.

Judged by narrow standards, this book is poorly written. I don't think that "I was just the straw nearest her drowning clutch" is a sentence that would have found favor with Sappho, and, later on in the text, there is a distressing moment when the word "none" is used as a plural pronoun. In a wider sense, however, this tale is an almost miraculous evocation of a time gone by. I cannot say how accurate Miss Renault's story is in its multifarious detail, but, written in the first person, it at least appears to be an astonishingly vivid eyewitness account of rituals and events about which surely even experts can only guess. This is no mean feat when you realize that, in order to understand her hero's life, you must be able to imagine Rod McKuen as a resident entertainer at the White House and, in your mind's eye, see him every four years on the telly twanging his guitar in a jeep which is being dragged round some stadium or other by the American Olympic team.

The Greeks were a horrible bunch, obsessed with mere physical beauty to a degree that was quite revolting. They were snobbish and so quarrelsome that the various states could not band together even against their common enemy, the Medes. Furthermore, they were superstitious to the verge of madness. All these defects Miss Renault knows full well, and does not shield her readers from them, but Greekness seems to hold a pernicious lure for women. Apart from *The Praise Singer,* I have read *The Delicate Fire* (meaning the genius of Sappho), by Miss Naomi Mitchison, and Miss Laura Riding's *A Trojan Ending.* Of course, by the time we reach the days of Simonides, both the famous poetess and the Trojan wars are long gone—indeed, one of his sacred duties was, by an effort of memory, to keep every line of the *Iliad* alive and scanning. Miss Renault's novel is less fragmentary than Miss Mitchison's book and less ponderously researched than Miss Riding's. Her scholarship must be formidable, but she never clobbers you with it. What all these books have in common is that there hangs over them a golden haze of spurious beauty.

Nevertheless, here you have a fascinating story and, unusual in modern publishing, the cover of the book alone is enough to make you long to buy it.

Quentin Crisp, *the author of* The Naked Civil Servant, *will be appearing at the Players Theatre in a one-man show.* **Thomas Powers** *has a farm in New England. He is writing a biography of Richard Helms.* **Ella Leffland** *is the author of the forthcoming novel* Rumors of Peace.

The Followed Man, *by Thomas Williams. Richard Marek, $10.95.*

First, the story. Luke Carr is a magazine writer, deep in middle age. He's hitting the bottle, broods a good deal, smiles wanly whenever someone expresses sympathy for his "tragedy"—the deaths in a plane crash of his wife and two children. A big New York magazine wants Luke to do a story about a construction accident. Luke hasn't really got the heart for it, but says okay: He's a professional.

Everything goes wrong. First, a widow of one of the accident victims falls for Luke. She can't help herself; he's so sensitive, and so brave about his "tragedy." This makes Luke even sadder than he was before. He tries to sell his house, but the wife of the real-estate man wants to go to bed with him. Luke's sadness deepens. He decides he's through with civilization and goes to New Hampshire to build himself a cabin on his farm.

But trouble dogs him there too. A man Luke calls The Avenger sends him semi-literate, accusing letters, threatening him with an awful death. The postmarks are closing in. Fortunately, Luke is prepared. In an old trunk he has found a lot of useful stuff including a .45 caliber automatic and a block and tackle. Note the block and tackle.

One day Luke goes for a walk with his dog (obtained in a subplot too

Illustrated by Randall Enos

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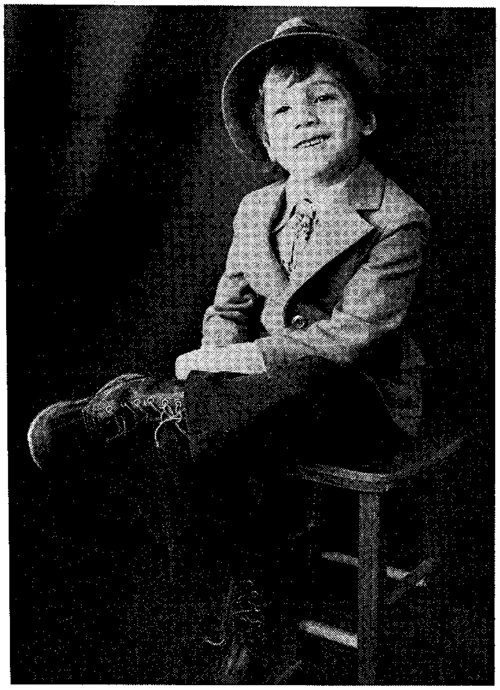

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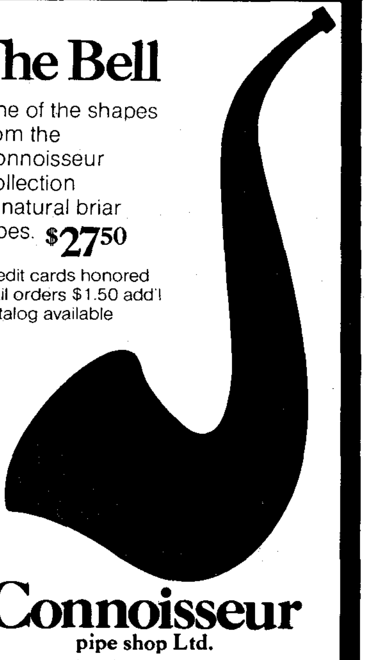
complicated to go into here) and finds himself staring at the upended roots of a big maple blown over by the wind. Luke notes the tree is still alive, and remarks to himself that a man might hoist the tree upright with a block and tackle (!) so it could take root again. What a place to hide a dead body, he thinks, right under a living tree! Clues aplenty, it seems. Add them all up, and what do you get?

Nothing. Williams dispatches The Avenger offstage and abruptly ends his book with a portentous line about a snowstorm coming over the mountain. By that time the reader suspects that snowstorm is going to deliver a five-minute flurry at best.

The Followed Man arrives with a lot of high praise by writers of quality, which only goes to show that writers stick together and will do anything for a friend. The book is a windy, sententious failure of a novel, with so many loose ends—I've left out at least half the subplots—they qualify not as a bundle but a bale. Is there anything good in the book? Yes. There's something interesting in the notion of a man suddenly facing life naked in middle age, bereft of all the people who mattered to him. Luke's dog is a fine character. The New Hampshire farm is nicely realized. But that's it.

A book without a story—and this has none—must live through its characters. These are all manufactured from the bits and pieces of a novelist's notebook—a conversational tic here, a sensitive thought there, with a great deal of padding between. There's a lot of cigarette lighting and drink pouring and other mechanical business because the author does not really know who his characters are, or what they might do. The subplot involving The Avenger is so thin and arbitrary one imagines it was tacked on in a late draft, to lend a little narrative urgency to a maundering account of a man building a cabin. But The Avenger's threats never go beyond an occasional letter, the gun is just for show, and Luke isn't really followed by anything except a lot of women who can't resist a man with a "tragedy," and the U.S. Postal Service.

Yet all these failures, enough to sink a dozen novels, pale beside the essential phoniness of Luke Carr, whose mental life gives the book its doughy bulk. He is meant to be wise, tolerant, perceptive, decent, thoughtful, and sensitive, but it's all blather. Wading through Luke's interior monologues is like reading a year of New York *Times* editorials end to end. The human brain can take only so much; after a while one wants to go out and steal a blind man's cane. —**Thomas Powers**



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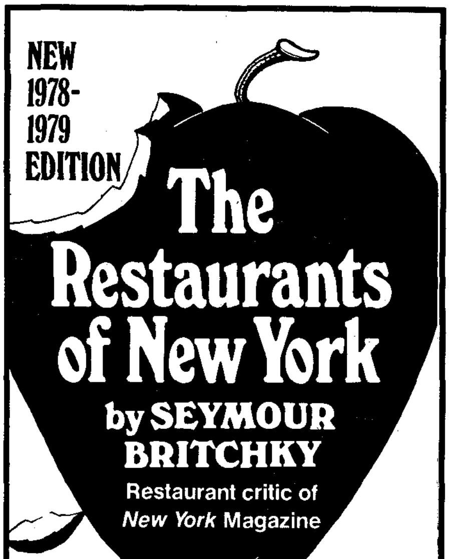
Somebody's Darling, *by Larry McMurtry. Simon and Schuster, $10.*

Larry McMurtry's latest novel takes place in hyped-up, celebrity-swamped Hollywood, which he seems as familiar with as the Texas plains of his previous books. Through the eyes of three movie people we're given a crash course in life as it's lived in a miasma of deranged power trips and back-stabbing intrigues. If this sounds depressing, it isn't. It's a comic, jaunty book, filled with wisecracking sagacity.

McMurtry is one of the few men able to write convincingly about women, and Jill, an emerging documentary director, is a very real mixture of strengths and weaknesses. Her great strength is moral integrity, her weakness a rigid insistence that everyone else be the same. Clearly, she's in the wrong place. So is her elderly friend, Joe, but for different reasons. His scripts were "only a harmless kind of garbage," he admits, resigned to the fact that he's been kicked onto the sidelines. Nostalgic, a heavy drinker, he uses a spurious, mellow wisdom to lure bored young wives into his bed, mainly to reassure himself that he's still alive. Jill disapproves of this but begins to learn a few things about her own frailties when she succumbs to Owen, a would-be producer who knows nothing about himself "except what he called the basics, such as that he liked motels with plenty of towels." Still, the very purity of Owen's stupidity gives him presence.

As Jill works toward some understanding of this irrational affair, we're taken through a kaleidoscope of Hollywood commissaries, front offices, and boudoirs. If a suspension of disbelief is required at times, I don't think it's because the scenes ring false, but because Hollywood from the inside always does jangle more shrilly and crazily than anywhere else. The characters are so numerous that many are introduced only to be immediately exited, leaving a few weird personality traits dangling in midair. Some, however, burn themselves into your mind: the movie queen, whose need and use of power are described with an insight no less chilling for its sympathy; the mild old director, unaware that he's being used as the butt of a satiric documentary; the ancient mogul, sitting like a brown cadaver by his pool, plots and revenges still creaking in his shriveled head.

Somebody's Darling goes off in all directions, sometimes leaving you stuck in the middle of nowhere. But hang on. The crackling aliveness is never gone for long, nor the wry wisdom, either. **—Ella Leffland**



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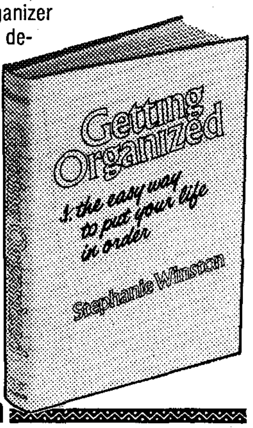

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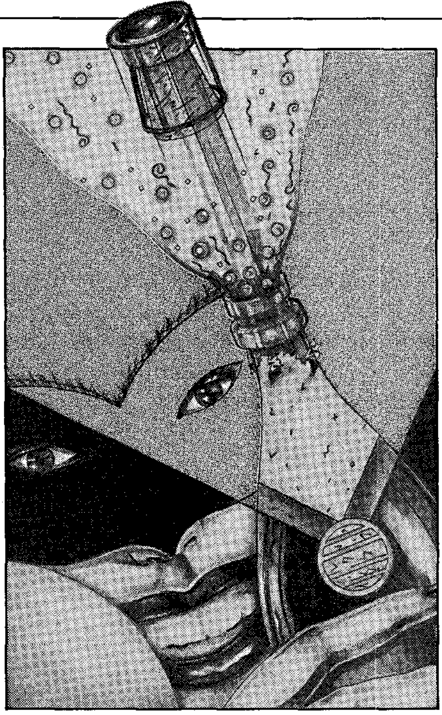
Wine/Alexis Bespaloff

BUBBLY BARGAINS

"…Some good French champagnes are now cheaper than many brands of Pouilly-Fuissé and Chablis, but prices are going up…"

A glass of champagne is always welcome, and never more so than at this time of the year. The wines currently available from French champagne firms range in price from $7.99 for Lanson Black Label to $36.89 for Moët & Chandon's Dom Pérignon. Since most of us pour champagne with some attention to its cost, I decided to try a selection of the least expensive French champagnes on the market in time for the holidays. I confined my tastings to the driest champagnes, which are labeled "Brut"—a wine labeled "Extra Dry" is actually sweeter than a Brut. Most non-vintage Brut champagnes from major shippers now cost $13 or $14, so I set an arbitrary price limit of $11. I found several very good bottles, and, come to think of it, they are less expensive today than many brands of Pouilly-Fuissé and Chablis.

That's the good news. The bad news is that these low prices will not last. Inflation and the relation of the dollar to the franc both play a role in rising prices, as does the cost of the grapes used to make champagne, which increased to more than $2,000 a ton in 1978. The most important factor in the climbing price of champagne, however, is simply that the 1978 crop was a small one. In both 1977 and 1976, the equivalent of 180 million bottles of champagne was produced, which is about equal to sales for each of the past two years, but only a third of that amount was made in 1978. One immediate result is that existing stocks of Coteaux Champenois, the non-sparkling wine produced in the Champagne region, have been reclassified and may now be used to make champagne. Even so, price increases have already occurred since the harvest. Charbaut has gone up from $9.99 to $11.99, Bollinger from $11.95 to $12.95, Pommery from $10.99 to $12.65, and Perrier-Jouët from $11.49 to $12.65.



When buying inexpensive champagne, it's useful to know whether or not the name on the label corresponds to that of the producer, since the source of private-label champagne may change from one shipment to the next. On each champagne label you will find a sequence of numbers preceded by the initials "N.M." or "M.A." The first stand for "Négociant-Manipulant" and appear on all wines labeled with the name of the firm that produced them, while M.A. stands for "Marque d'Acheteur," or buyer's brand, and indicates that the name on the label is not that of an actual shipper. Private-label brands featured by various retailers carry an M.A. designation. A case in point is the champagne labeled "Paul Ruinart & Cie," which many consumers assume is connected in some way with the firm that produces Dom Ruinart. Actually, the Paul Ruinart label carries an M.A. code and the wine is made by a company known as "SAME."

Among the wines I tasted, I found not only differences in quality and value but also interesting variations in style. Of the traditional brands, the best value is the most obvious one, Lanson Black Label at $7.99. The wine is fresh, light, and rather delicate, a reflection of its base wine, which is two-thirds Chardonnay, one-third Pinot Noir and Pinot Meunier, a reversal of the usual proportion of red and black grapes in champagne. The best of the inexpensive champagnes, however, was Deutz ($10.99), as the wine from Deutz & Geldermann is now labeled: Full, rich, complex, and quite stylish, the wine came out first in two tastings. The flavorful Canard-Duchêne Blanc de Blancs 1971 ($9.99) is quite attractive if one doesn't expect the delicacy and elegance associated with a Blanc de Blancs. Louis Roederer Cour Royale ($10.99)—not to be confused with its regular Brut non-vintage at $14.99—is a distinctive and fruity wine with a grapier aroma than most.

I was disappointed with the rather dull and clumsy Ayala 1970 ($9.99) and the short, lackluster De Venoges Cordon Bleu ($10.99), both of which were tasted twice.

Of the private-label champagnes, Marcel non-vintage ($7.99) and Marcel 1970 ($8.49), available at Sherry-Lehmann, Inc. (679 Madison Avenue, near 61st Street), are both good, light-bodied wines. The vintage wine has somewhat more character and finesse. (Although I was told that Marcel is made by Ayala, after comparing the two 1970s side by side I still preferred the less expensive Marcel.) Nicolas Feuillate ($9.50) is sold by D. Sokolin Company (178 Madison Avenue, near 34th Street), which routinely advertises it as "better than Dom Pérignon." The first bottle I tried was very good, with complexity and finesse. The second was light and short with an odd, overly fruity bouquet. Puzzled by this variation, I went back for a third bottle, which turned out to be sound but undistinguished.

Perhaps the best value among private-label champagnes is the light-bodied but well-made Paul Ruinart, which sells for $5.99 at Surrey Liquor Shop (19 East 69th Street).

Those who drink champagne more than once a year would do well, I think, to stock up now. The price of Lanson will jump to $9.99 on January 1. Roederer Cour Royale will increase to $12.49, and it's certain that several other brands will raise their prices within two or three months. This may be the last chance, for some time at least, to choose from such a wide range of inexpensive champagnes. ■

Illustration by Scott Berkson

SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Knits—For last-minute Christmas shoppers, here are big bargains in socks and scarves, etc., at half price. The lowest price for each item is for acrylic; higher prices are for natural fibers such as lamb's wool, shetland, angora, mohair, etc. Women's knee-high socks, retail $3–$6, here $1.50–$3; leg warmers, here $5–$6.50; tights, here $4–$7; also, thigh-highs, boot socks, boot toppers, anklets, and sport socks are half off. Hot Nitz hats are now $2.50–$4, scarves are $6–$9, mittens or gloves are $2–$4. Men's hosiery, in natural fibers only, now $3–$5 in a variety of styles. Acrylic Hot Nitz for Kids, in sizes toddler through 14 (price depends on size): sweaters, here $7–$11; hat-scarf-and-mitten-or-glove sets, $7.50–$8 (items can also be purchased separately). Cash-and-carry only; no checks or credit cards; all sales final. *Hot Sox Co. Warehouse, 1441 Broadway, at 41st St., eighteenth floor (354-5310); Mon.–Fri. 10 a.m.–5 p.m.; 12/18–22 only.*

Housewares—Some good values here, in time for Christmas giving: new General Electric electronic digital scales, were $49.99, now $39.99; G.E. electronic digital alarm clocks, were $29.99, now $22.99; Clairol Set-to-Go folding hair styler/blowers, were $23.99, now $18.99; Clairol One-for-the-Road dual-voltage hair blowers, were $23.99, now $18.99; Waring juice extractors, were $59.99, now $45; Aladdin Pump-a-Drink drink dispensers, were $15.99, now $11.99; Hamilton Beach portable hand-held mixers, were $14.99, now $9.99; 60-bottle black wrought-iron wine racks, were $80, now $50. American Express, Master Charge, Visa, checks accepted; all sales final; UPS delivery additional. *1st Stop Housewares, Inc., 1025 Second Ave., at 54th St. (838-0007); Mon.–Sat. 10 a.m.–7 p.m., Sun. noon–5 p.m.; while stock lasts.*

Drink—For one week only, this beer and soda distributor is having a "stock-up" sale to the public, with domestic and imported beers and soft drinks going for well under supermarket prices: Heineken, imported from Holland, light or dark, in 12-oz. bottles, $2.99 a six-pack; Beck's, from Germany, light or dark, in 12-oz. bottles, $2.99 a six-pack; Budweiser, in 12-oz. bottles or cans, $1.59 a six-pack; Canada Dry ginger ale, club soda, or tonic, in 28-oz. bottles, three for 99 cents; Schweppes ginger ale or club soda, in 32-oz. bottles, 45 cents each; Coca-Cola, in 32-oz. bottles, 49 cents each; Pepsi-Cola, in 67.6-oz. bottles, 89 cents each. Cash-and-carry only; no checks or credit cards. The store is two blocks east of Lefferts Blvd. *Pic-a-Pac Beer Distributors, 122-01 Rockaway Blvd., South Ozone Park (738-4200); Mon.–Thurs. 9 a.m.–10 p.m., Fri. and Sat. till 11 p.m., Sun. noon–11 p.m.; 12/18–24 only.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Factory sale—This manufacturer makes suits and coats for well-known designers and sells wholesale to the public. Its winter clearance is in progress: all-melton-wool winter coats, single- and double-breasted and wrap styles, sizes 6–16, $300 retail, now $149; hand-lined coats, over $450 retail, now $179; wool pea coats, $180 retail, now $69–$75; poplin storm coats, with pile lining and raccoon collar, $275 retail, now $140; raincoats, $140 retail, now $75–$85; all-wool skirt suits, $200 retail, now $99; suits with pleated skirts, $400 retail, now $139–$149; velvet blazers, $95 retail, now $49; skirts that retailed at $90, now $49. Checks accepted; no credit cards; all sales final. *Better Made Coat and Suit Co., 270 West 38th St., twelfth floor (564-1798); Mon.–Fri. 9 a.m.–5 p.m., Sat. 10 a.m.–3 p.m.; through 1/16/79.*

Games—Board games of all kinds are sold here at wholesale prices—50 percent off retail for first quality and up to 70 percent off for seconds and closeouts. Chess sets range from a pocket model at $1.50 to an Oriental-style marble board with marble pieces for $50; acrylic chess sets (seconds), $70 retail if perfect, here $20–$35; cribbage boards, $1.50–$4; magnetic Go sets, $10; plastic dominoes, $2–$12 a set; many kinds of backgammon sets, from traveling magnetic sets at $1.50 to a deluxe model at $35. Also on sale, game totes and other items. Cash-and-carry only; no checks or credit cards; all sales final. *Imex Discovery, Ltd., 855 Ave. of the Americas, at 30th St., Room 618 (736-0948); Mon.–Fri. 9:30 a.m.–5 p.m.; while stock lasts.*

Warehouse sale—This mail-order firm is holding a Christmas sale at its warehouse, with prices 40 percent below retail. Most goods are from China. V-neck sweaters, sizes S, M, and L: wool-and-angora blend, $64 retail, here $38; wool-and-camel's-hair blend (including some XL), $52 retail, here $31. Plain shirts in cotton or silk, to fit both sexes, $25–$52 retail, here $15–$31; all-leather or leather-trimmed canvas bags, in a variety of styles and colors, $37–$117 retail, here $22–$70; assorted gift and stationery and cosmetic items are also on sale. Cash-and-carry only; no checks or credit cards; all sales final. *Flying Sources Warehouse, 1261 Broadway, near 32nd St., Room 705 (532-0853); Mon.–Fri. 11 a.m.–7 p.m.; 12/18–22 only.*

Lincoln Center—The Lincoln Center Gift Shop on the concourse under the Metropolitan Opera House and the new shop in the lobby of Avery Fisher Hall are holding sales. The Fisher Hall shop is offering a 10 percent discount on all gifts, including mugs, T-shirts, music boxes, Schubert and Mozart dolls, etc. The other store has marked down its beautiful soft-sculpture puppets—including King Lear, Prima Ballerina, Danseur, Maestro, and others—were $95, now $50; Mozart and Beethoven busts and bookends, were $12–$20, now $9–$15; and more. Checks accepted; no credit cards; no exchanges on sale items. *Lincoln Center for the Performing Arts, Broadway at 65th St. (799-2442); Lincoln Center Gift Shop open Mon.–Sat. 10 a.m.–8 p.m., Sun. 11:30 a.m.–7 p.m.; while stock lasts. Avery Fisher Hall Shop open seven days a week, 11 a.m.–8 p.m., till 11 p.m. when there is an evening performance; through 12/30.*

Books—Don't overlook the amazing Strand when shopping for gifts. There are literally tens of thousands of brand-new reviewers' copies of the latest books at half price, and many, many overstock art books and coffee-table books sell for a fraction of the publishers' prices (example, *Lautrec by Lautrec,* originally $50, here $9.95); the rare-book department features fine bindings, first editions, books about books and early printing, autographed copies, etc. Also, the floor-to-ceiling shelves of used, out-of-print books will stagger you. Checks accepted; no credit cards; exchanges possible. *Strand Book Store, 828 Broadway, at 12th St. (473-1452); Mon.–Sat. 9:30 a.m.–6:30 p.m.*

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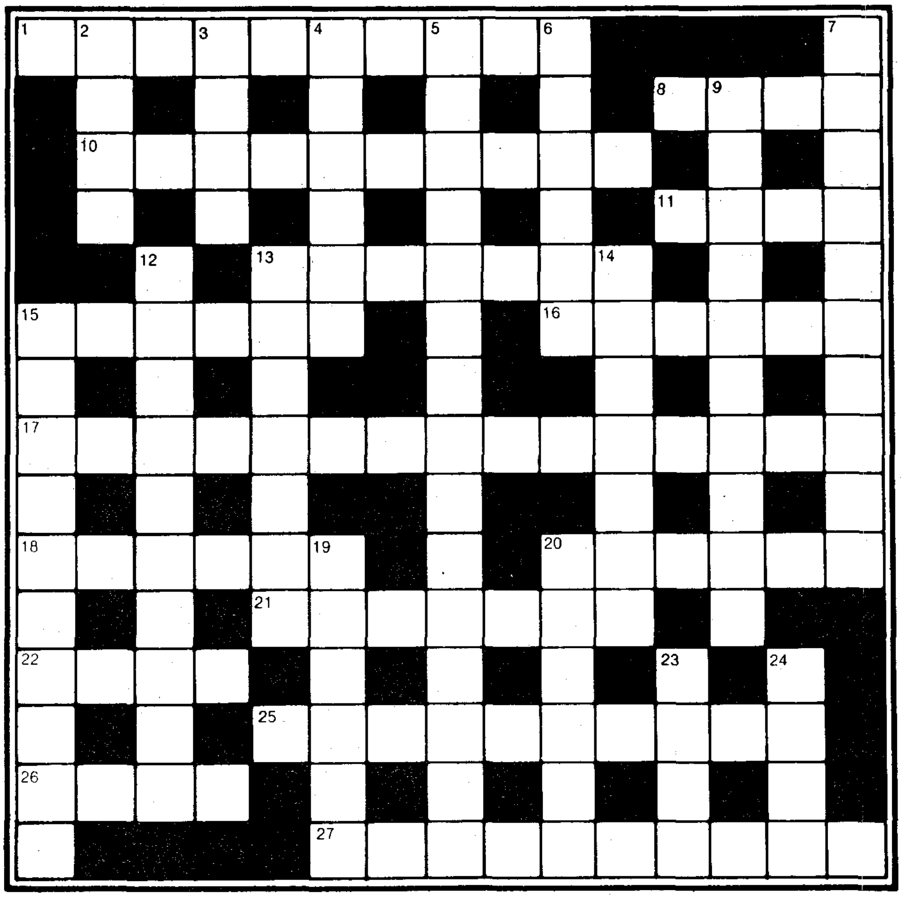

Solution to last issue's puzzle:

■	S	C	A	R	L	E	T	R	U	N	N	E	R	■
T	■	O	■	O	■	L	■	E	■	O	■	N	■	B
H	O	L	Y	P	L	A	C	E	■	R	O	T	O	R
R	■	D	■	E	■	P	■	X	■	T	■	E	■	I
E	B	B	E	D	■	S	L	I	T	H	E	R	E	D
E	■	L	■	■	■	I	■	T	■	W	■	■	■	G
F	O	O	T	L	I	N	G	■	M	I	S	C	U	E
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E	■	E	■	C	■	I	■	C	■	B	■	E	■	S
■	E	X	C	H	A	N	G	E	W	O	R	D	S	■

Clues

ACROSS

1 Vocal strain afflicting the singer apparently. (10)

8 Case of pins and needles. (4)

10 Worn seats for groups of venerable judges. (3, 7)

11 Of some eminence, but hotheaded! (4)

13 Point about time-pieces made by recluse. (7)

15 Matures as a sniper perhaps. (6)

16 Trestle collapses, and a bit drops out in a way. (6)

17 Girl moves in particular circles, fierily. (9-6)

18 Conservative gains advantage—ingenious! (6)

20 Deals with occupations. (6)

21 Woman grows old: does her no good at all! (7)

22 Cancel international celebration. (4)

25 They keep you posted when you rise to great heights. (10)

26 Write your name as a token. (4)

27 Make fun of duffer taken in by a disreputable fellow. (10)

DOWN

2 Order around love, with this instrument. (4)

3 Worshipped by the gallery? (4)

4 Not ours! (6)

5 Employing a bull punishingly! (15)

6 Pours and pours on the nautical equipment. (6)

7 Last trials for the ultimate matches in the series. (5, 5)

9 Right documents to produce performances from a champion. (5-5)

12 Saw Rover getting at the dessert? (7, 3)

13 Came in and disturbed ten deer. (7)

14 They eat away, these craftsmen! (7)

15 Places to see the better types, including thoroughbreds. (10)

19 One who goes on (and on) form of transport with some hesitation. (6)

20 Church chant almost sounds boring! (2, 4)

23 Pages hanging from tree. (4)

24 It's a kind of wine. (4)

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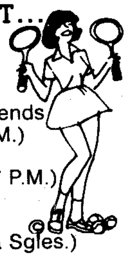

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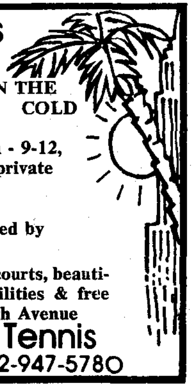

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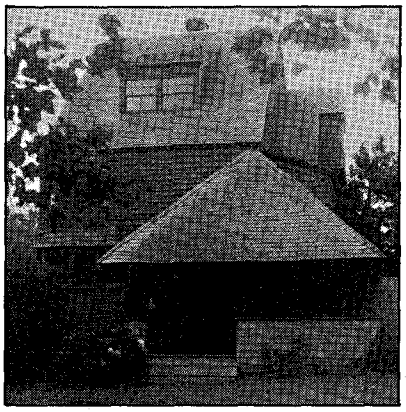

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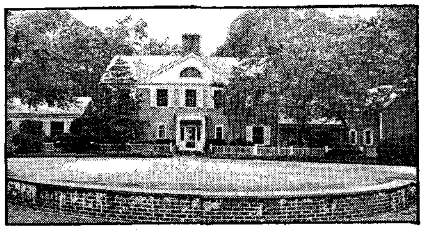

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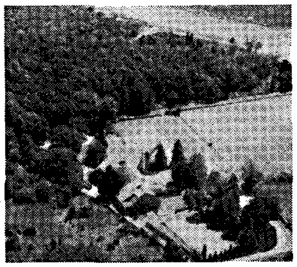
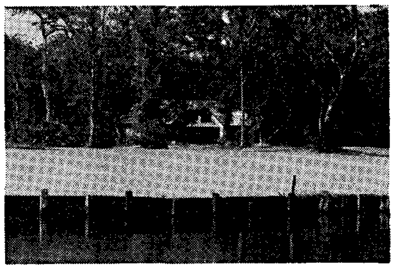
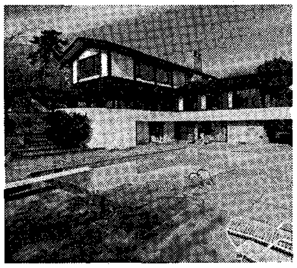


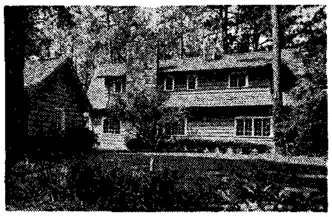
SOUTH DARTMOUTH, MASS. A spectacular 6-acre bayfront estate. Large contemporary house with indoor pool, tennis court; bridle paths.
Brochure #NM 5-04.



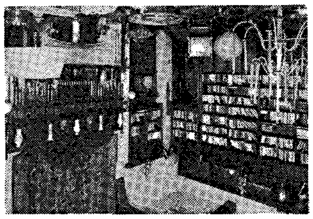
AMELIA ISLAND, FLA. An outstanding contemporary residence on 1 wooded acre in this carefully planned resort and residential community. All sports facilities.
Brochure #NM 3-29.



WESTPORT, CONN. On 4 acres with views to Long Island Sound, a luxurious contemporary residence ideal for the sports-minded family. Pool; gym; tennis court. Brochure #NM 4-05.



PINEHURST, N.C. Minutes from the world's most renowned golf courses, a fine 15-room cypress frame residence on 4 acres in a lovely garden setting.
Brochure #NM 19-01.



NEW YORK CITY A Sutton Place duplex apartment richly paneled in oak, with magnificent double-height living room/library; gourmet kitchen; wine cellar. Brochure #NM 1-45.

NEW ORLEANS, LA. On St. Charles Avenue, one of New Orleans' finest homes. Beautifully carved oak paneling, onyx baths, courtyard with pool.
Brochure #NM 14-03.

Please contact us for brochures and further information on these and similar outstanding properties.

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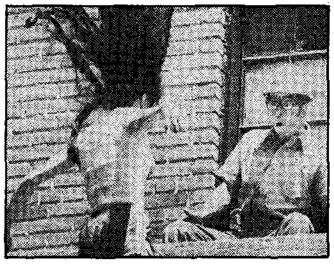
THE COMPLETE 1978 NEW YORK QUIZ
ANSWERS

Cover
The man is gilding the Helmsley Building; the dog's owner, if he failed to clean up after him, broke Public Health Law S1310; Ian R. Thompson placed second in the New York Marathon; the ship's passengers were on a "cruise to nowhere."

Page 48
1.



He saw Diane Terdik, an actress-aerialist, falling past his window. (She recovered from her injuries.)

2. Underwater (off Battery Park).
3. Charles Suppon and Bill Atkinson.
4. Nijinsky.
5. She's still kicking.
6.

He was being interviewed by Carol Jenkins, when women were admitted to the Yankees' locker room.

Page 49
1. Election Day.
2. "Here You Come Again."

Page 50
c.

Page 51
None; it has been known by all these names.

Page 52
c.

Page 53
a.

Page 54
What's Going on Here?
1. b.
2. c.
3. c.
4. all.

Update: Affirmed.

Pages 58, 59
1. e.
2. g.
3. k.
4. f.
5. b.
6. l.
7. h.
8. m.
9. a.
10. j.
11. c.
12. d.

Pages 60–63
The Objects in Question
1. b.
2. a.
3. b.
4. b.
5. b.
6. b.
7. a.
8. a.
9. a.
10. c.
11. c.
12. b.
13. d.
14. d.
15. b.
16. b.
17. c.
18. a.
19. b.
20. c.

Page 64
The Sex Pistols.

Page 65
Something Terrible Happened Here
1. The Bronx.
2. Calvin Klein's.
3. A supermarket.
4. The Ramble.
5. Arthur Miller.
6. Meadowlark Lemon.
7. St. Mark's in-the-Bowery Episcopal Church.
8. *They Shoot Horses, Don't They?*
9. He laughed.

Update: Mick Jagger.

Pages 66, 67
Voyage of the Damned
S.S. *America.*

Page 68
Can I Quote You on That?
1. Bella Abzug.
2. Ed Koch.
3. Ed Koch.
4. William Proxmire.
5. Ted Kheel.
6. Mary Anne Krupsak.
7. Billy Martin.
8. Hugh Carey.
9. Judge Bernard Bloom.
10. Carmine De Sapio.
11. Robert Wagner Jr.
12. Frederick Richmond.
13. Thomas Manton.
14. Muhammad Ali.
15. John D. Rockefeller IV.
16. Jimmy Carter.

Update: Mark Rudd.

Page 69
Who Are These People?
c.
Update: Ed Koch.

Pages 70, 71
Did You Read All About It?
1. *Not the New York Times.*
2. The *Daily Sun,* the *Daily Planet.*
3. The *Daily News.*
4. The *Trib.*
5. The *News World.*
6. The New York *Times.*

Pages 72–75
Another Op'nin', Another Show . . .
. . . Now, Tell Us, Where Should the Credits Go?

a. 5.
b. 4.
c. 1.
d. 8.
e. 6.
f. 2.
g. 3.
h. 7.
i. 10.
j. 9.

Update: $0.

Pages 76, 77
The Players, Please
1. Jeffery Thompson, *Eubie!*
2. Lonnie McNeil, *Eubie!*
3. Mel Johnson Jr., *Eubie!*
4. Marian Seldes, *Deathtrap.*
5. Andre De Shields, *Ain't Misbehavin'.*
6. John Wood, *Deathtrap.*
7. Jack Lemmon, *Tribute.*
8. Ken Page, *Ain't Misbehavin'.*
9. Theodore Bikel, *The Inspector General.*
10. Henderson Forsythe, *The Best Little Whorehouse in Texas.*
11. John Cullum, *On the Twentieth Century.*
12. Charles Ward, *Dancin'.*
13. Paxton Whitehead, *The Crucifer of Blood.*
14. Timothy Landfield, *The Crucifer of Blood.*
15. Alaina Reed, *Eubie!*
16. Ethel Beatty, *Eubie!*
17. Charlaine Woodard, *Ain't Misbehavin'.*
18. Nell Carter, *Ain't Misbehavin'.*
19. Tresa Hughes, *Tribute.*
20. Armelia McQueen, *Ain't Misbehavin'.*
21. Imogene Coca, *On the Twentieth Century.*
22. Judy Kaye, *On the Twentieth Century.*
23. Vicki Frederick, *Dancin'.*
24. Glenn Close, *The Crucifer of Blood.*
25. Barnard Hughes, *Da.*
26. Brian Murray, *Da.*
27. Pamela Blair, *King of Hearts.*
28. Donald Scardino, *King of Hearts.*
29. Millicent Martin, *King of Hearts.*

Pages 78, 79
Who Designed These Dresses?
1. b.
2. d.
3. f.
4. g.

Update: None.

Page 80
b.

Page 83
Did They or Didn't They?
All guilty except No. 1.
Update: New York *Times.*

Page 84
You Can't Tell a Book by Its Cover. How About by the First Line?
1. Arthur M. Schlesinger Jr., *Robert Kennedy and His Times.*
2. Judith Krantz, *Scruples.*
3. Theodore H. White, *In Search of History: A Personal Adventure.*
4. Barbara W. Tuchman, *A Distant Mirror: The Calamitous 14th Century.*
5. John Cheever, *The Stories of John Cheever.*
6. Mario Puzo, *Fools Die.*
7. James A. Michener, *Chesapeake.*
8. Dr. Wayne W. Dyer, *Pulling Your Own Strings.*
9. Herman Wouk, *War and Remembrance.*
10. Christina Crawford, *Mommie Dearest.*

Update: Mario Cuomo.

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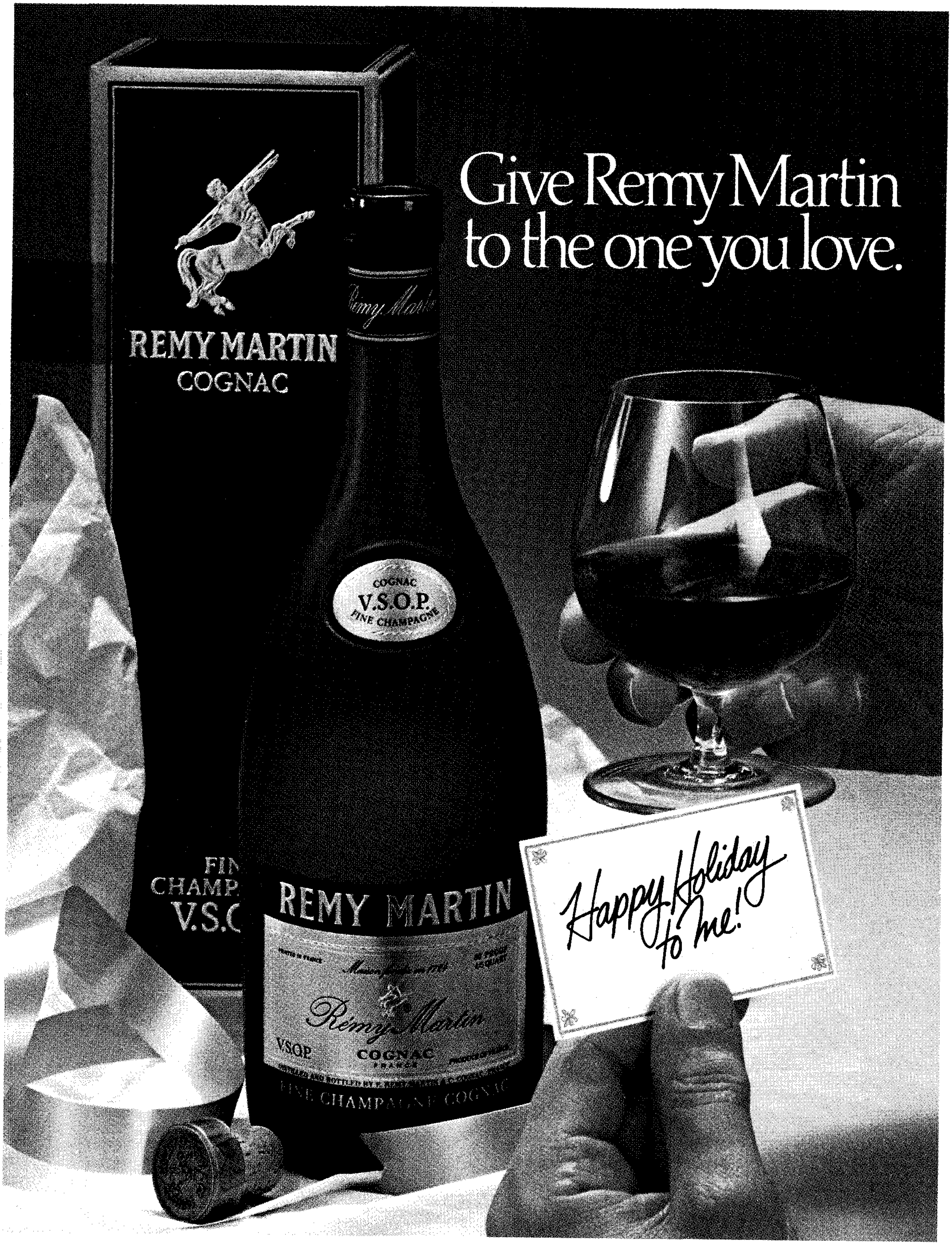
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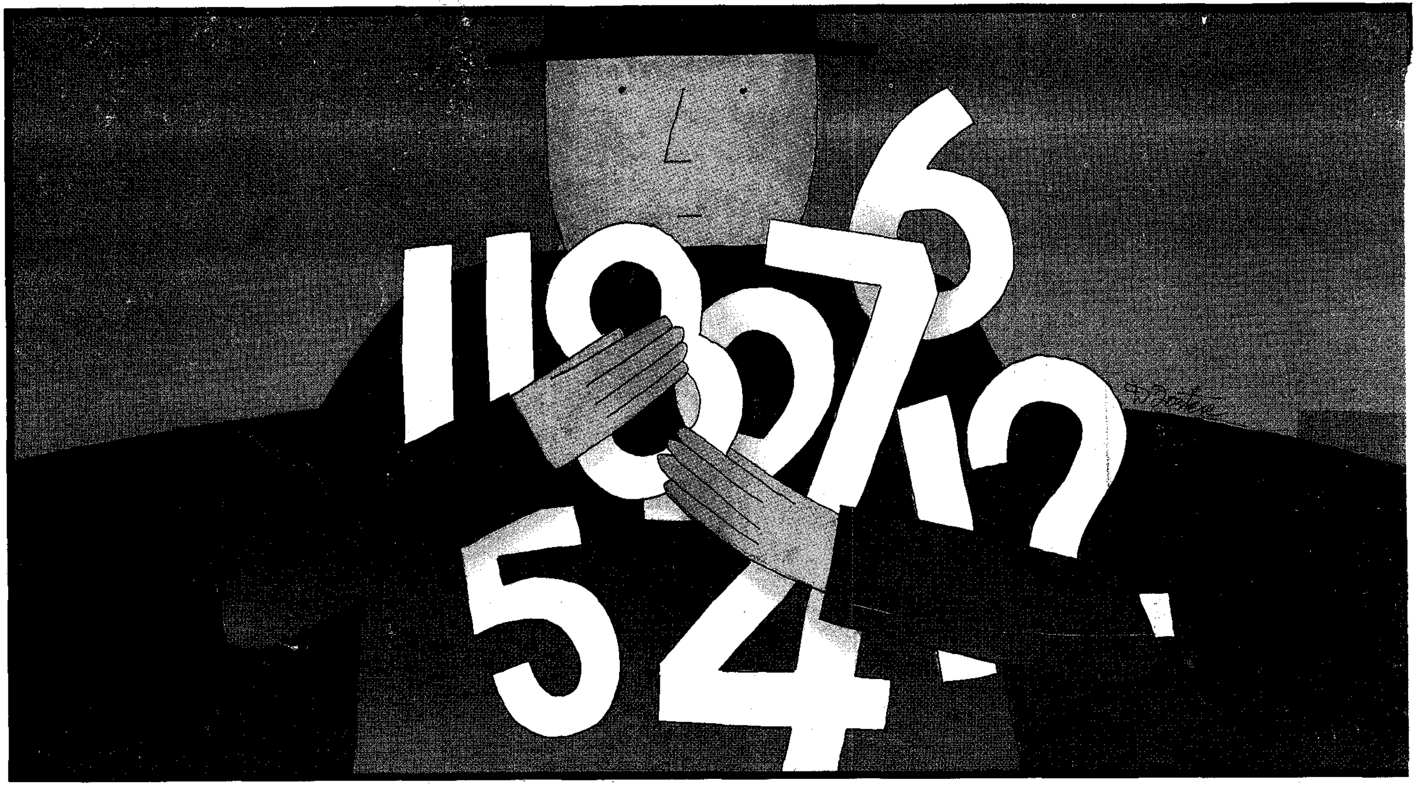

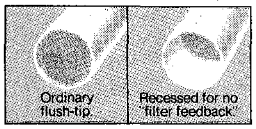

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